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PRACTICAL STUDIES
IN
ENGLISH GRAMMAR

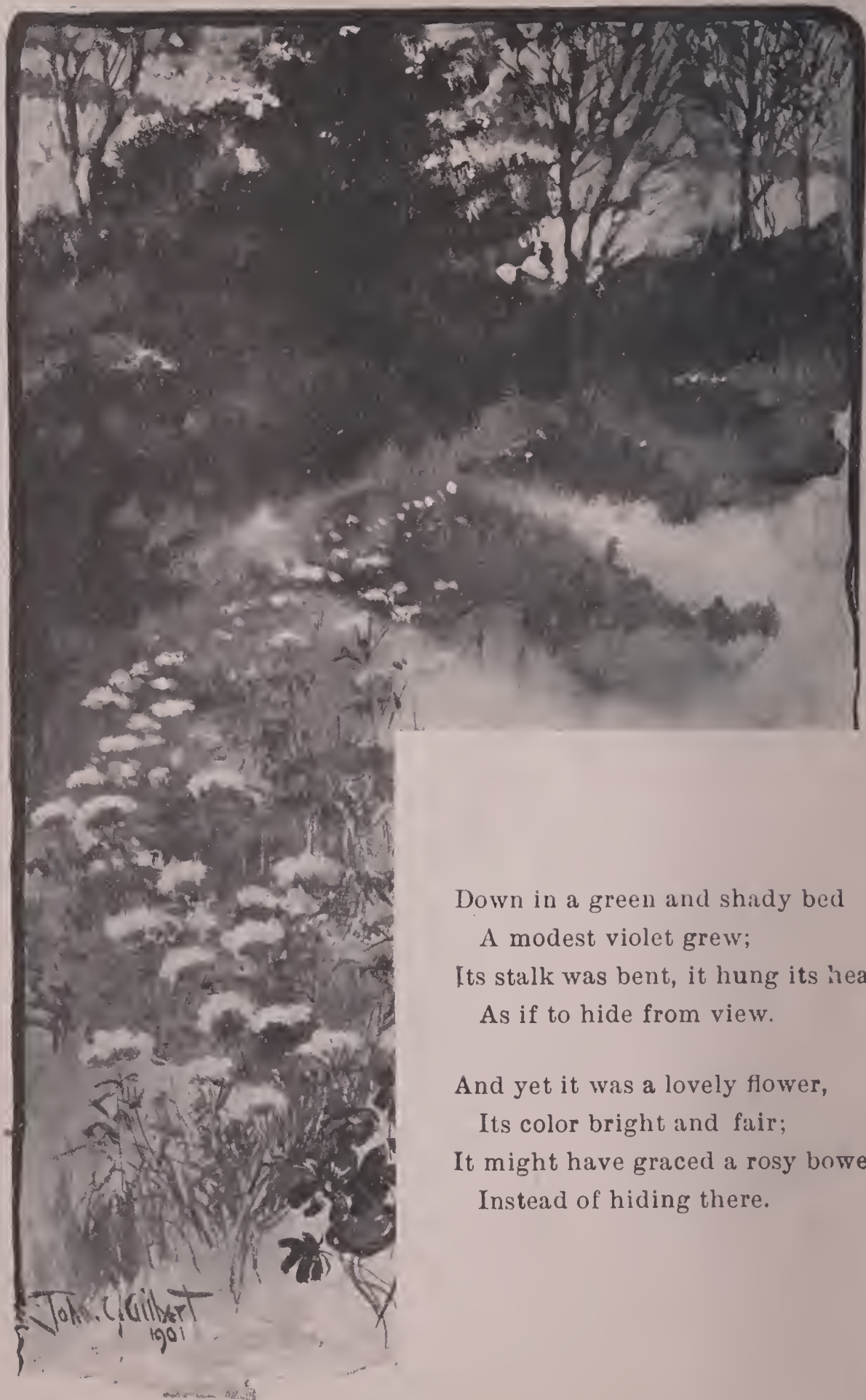


Class PE 1111

Book N 5

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Down in a green and shady bed
A modest violet grew;
Its stalk was bent, it hung its head,
As if to hide from view.

And yet it was a lovely flower,
Its color bright and fair;
It might have graced a rosy bower
Instead of hiding there.

PRACTICAL STUDIES

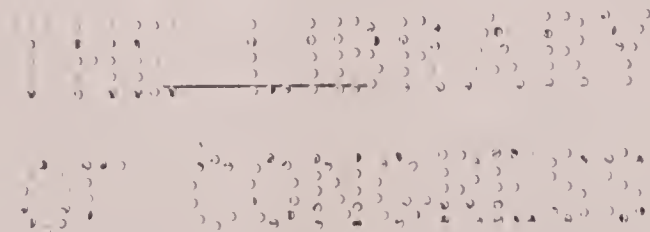
IN

ENGLISH GRAMMAR

FOR PRIMARY AND INTERME-
DIATE GRADES

By

SAMUEL WILBER NORTON, PH. D.

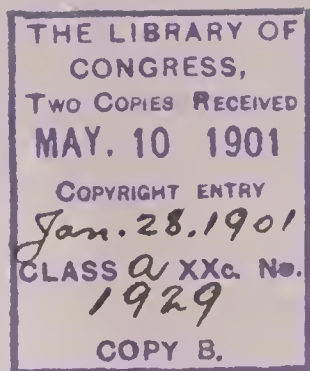


A. FLANAGAN CO.

CHICAGO | NEW YORK

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YANKEE
BOOKS

PREFACE.

THE mastery of any science involves two things,—a knowledge of the principles governing the science and the ability to apply them. The chief difficulty in teaching language to young pupils arises from the necessity of presenting the formal parts in a simple and attractive manner. This difficulty has led some writers to eliminate as far as possible from the first language lessons all that pertains to technical grammar. Others have even sought to teach language throughout by mere practice without any formal exposition of principles.

It should be borne in mind, however, that the first years of mental activity are acquisitive rather than productive. In the training of young pupils, therefore, work in original composition should not be given such prominence as to exclude the acquisition of facts and principles and the mastery of forms.

In preparing this book, the proper relation of theory and practice has been constantly borne in mind. Principles and definitions have been given from the outset, but in most cases with much less formality than is usual in a merely technical grammar. In the formulation of definitions and statements, much attention has been given to simplicity and perspicuity. The grammatical points have been copiously illustrated by easy examples, and abundant selections have been given from standard writers to serve the purposes of both grammatical and literary study.

S. W. N.

WHAT AN OBJECT IS.

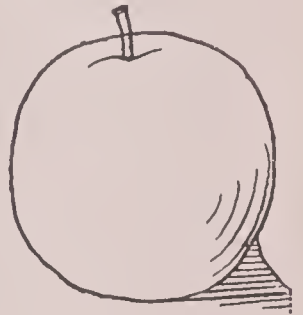
How many senses have we? Name them.

By which sense do we perceive the *form* and *color* of a *bird*?



By which sense do we perceive the *sound* of a *bell*?

By which sense do we perceive that an *apple* is *sweet* or *sour*?



By which sense do we perceive the *odor* of a *rose*?

By which sense do we perceive that *marbles* are *hard* and *smooth*?



Anything that we can perceive by the senses is called an *object*.

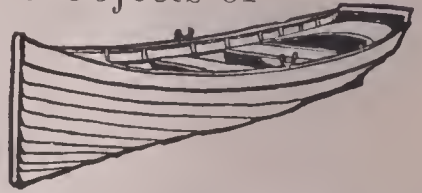
NAMES OF OBJECTS.



What do you call the object shown by the first picture? Do you give this name to all objects of this kind?

What do you call the object shown by the second picture? Do you call all objects of this kind by this name?

What do you call the object shown by the third picture?



Do you give this name to all similar objects?

Name some objects you can see in the schoolroom. Name some objects near the schoolhouse.

When we speak about an object, we generally use its name.

We could not make ourselves easily understood by others if we did not name the objects of which we spoke.

The words which we use as names of objects we call *nouns*. The word *noun* means *name*.

Write the names of ten different kinds of objects.

Learn the following stanza:—

Little drops of water,
Little grains of sand,
Make the mighty ocean,
And the pleasant land.

— *Julia A. Carney.*

Tell which words in this stanza are nouns.

KINDS OF OBJECTS.

Write the following words from dictation: —

Iowa	bird	Chicago	rose
violet	star	farmer	loud
seven	John	orange	iron
black	gold	tailor	desk
river	city	France	when
apple	lily	garden	noise
brook	Ruth	Henry	pear

Are these words all nouns? Point out all that are not nouns.

Tell something about the object named by each noun.

Learn the following stanzas: —

What if a drop of rain should plead, —

“ So small a drop as I
Can ne’er refresh the thirsty mead;
I’ll tarry in the sky ” ?

What if the shining beam of noon

Should in its fountain stay;
Because its feeble light alone
Can not create a day?

Does not each raindrop help to form

The cool, refreshing shower?
And every ray of light to warm
And beautify the flower?

Point out all nouns, and tell something about each object named.

EXERCISE.

Name the object shown in this picture.

Learn the following stanzas: —

Down in a green and shady bed
A modest violet grew;
Its stalk was bent, it hung its head,
As if to hide from view.



And yet it was a lovely flower,
Its color bright and fair;
It might have graced a rosy bower
Instead of hiding there.

Yet there it was content to bloom,
In modest tints arrayed,
And there it spread its sweet perfume
Within the silent shade.

Then let me to the valley go,
This pretty flower to see,
That I may also learn to grow
In sweet humility.

(The Violet.) — *Jane Taylor*.

Point out all nouns. Tell what is meant by *modest* — *stalk* — *bower* — *tints* — *arrayed* — *perfume* — *valley* — *humility*.

Tell something about each object named in the poem.

INDIVIDUAL NAMES — PROPER NOUNS.

Write the following words from dictation:—

George	America	Rover
August	Amazon	Clara
Lavina	January	April
Russia	Illinois	Spain
Thames	Chicago	Maine
Henry	Tuesday	Robert
Sunday	November	July
Charles	Indiana	Fido

Are all these words names? Are they names of *kinds of objects*, or are they names of *individual objects*?

The name of an individual object is called an *individual name*.

Individual names are called *proper nouns*.

Point out all individual names of *persons*—of *animals*—of *countries*—of *states*—of *cities*—of *rivers*—of *days of the week*—of *months*.

A proper noun should begin with a capital letter.

Learn the following stanza:—

Under my window, under my window,
All in the midsummer weather,
Three little girls with fluttering curls
Flit to and fro together.
There's Belle with her bonnet of satin sheen,
And Maude with her mantle of silver green,
And Kate with her scarlet feather.

— Thomas Westwood.

Point out all nouns and tell which are individual names.

NAMES OF PERSONS.

Write the following names from dictation:—

George Washington	Andrew Jackson
Benjamin Franklin	William Penn
Thomas Jefferson	Patrick Henry
Richard Henry Lee	John Adams
Alexander Hamilton	Ethan Allen
Christopher Columbus	Daniel Webster
John Paul Jones	Nathan Hale
Abraham Lincoln	Daniel Boone
James K. Polk	S. F. B. Morse
William Henry Harrison	

Are these *individual names*? Can you tell anything about the persons whose names are given here?

Of how many names does each full name consist? With what kind of letter does each name begin? Which names are not written in full?

A person's full name usually consists of two or more single names. The last is called the *surname*. The other names are called *Christian names*, or *given names*.

Often only the first letter of a name is written. This is called an *initial*. An initial should be followed by a *period*.

Write the following names, using initials for given names:—

Henry Wadsworth Longfellow	Oliver Wendell Holmes
John Greenleaf Whittier	James Russell Lowell
William Cullen Bryant	John Godfrey Saxe
Ralph Waldo Emerson	Washington Irving

SHORTENED FORMS OF CHRISTIAN NAMES

Copy the following names:—

Geo. W. Brown

Jas. R. Perry

Benj. P. Hunter

Jos. A. Irwin

Of how many parts does each name consist? How is the middle part written?

What does *Geo.* stand for? — *Benj.*? — *Jas.*? — *Jos.*?

Sometimes, instead of writing a given name in full, or only the initial, we write a shortened form called an *abbreviation*.

An abbreviation should be followed by a period.

The most common abbreviations of names of persons are the following:—

Alex., Alexander.

And., Andrew.

Aug., Augustus.

Benj., Benjamin.

Chas., Charles.

Edm., Edmund.

Edw., Edward.

Fred., Frederic.

Geo., George.

Jas., James.

Jona., Jonathan.

Jos., Joseph.

Matt., Matthew.

Nath., Nathaniel.

Phil., Philip.

Robt., Robert.

Saml. or *Sam.*, Samuel.

Theo., Theodore.

Thos., Thomas.

Wm., William.

Write the following names, using abbreviations for first names and initials for middle names:—

Robert Wilson Blake

Charles Edward Clark

William Arthur Gale

James Perry Stevens

George Henry Scott

Joseph Hale Newman

Thomas Jefferson Wheeler

Philip Sidney Gibbons

TITLES USED WITH NAMES OF PERSONS.

Write the following from dictation:—

Sir Walter Raleigh,
Lady Jane Grey,
Captain John Smith,
Lord Baltimore,
Professor Morse,
Count Pulaski,

General Montgomery,
Mr. Robert Morris,
Rev. Thomas Hooker,
Mrs. Bishop Thompson,
Miss Phœbe Cary,
James Warner, Esq.

Point out each surname—each given name—each title of office or respect used with the name of a person.

We often use some word before or after a person's name, to show his rank, office, or profession, or merely as a sign of our respect. Such words are mostly nouns and are called *titles*.

The most common titles of respect are —

Mr. (*Mister*), used before a man's name;

Mrs. (*Mistress*), used before a married woman's name;

Master, used before a boy's name;

Miss, used before the name of a girl or of a young lady.

A title, like an individual name, should begin with a capital.

The words *uncle* and *aunt* are often used like titles, in which case they should begin with capitals.

Ex.— Uncle Henry. Aunt Maria.

Put a title of respect before each of the following names:—

Henry Wilson (a man),
James Turner (a boy),
Clara Harvey (a girl),

Ida Brown (a married woman),
Harriet Robinson (a young
lady).

ABBREVIATIONS OF TITLES.

In writing a title, we use, in most cases, a shortened form, or abbreviation.

Some titles are placed before, others after, the name.

Copy the following list of titles and their abbreviations:—

Titles Used before the Name.

Adjt., Adjutant.
Brig.-Gen., Brigadier-General.
Capt., Captain.
Col., Colonel.
Dr., Doctor.
Gen., General.
Gov., Governor.
Hon., Honorable.
Lieut., Lieutenant.
M. or Mons., Monsieur.
Mad. or Madm., Madam.
Maj., Major.
Messrs., Messieurs.
Mlle., Mademoiselle.
Mmes., Mesdames.
Mr., Mister.
Mrs., Mistress.
Pres., President.
Prof., Professor.
Rev., Reverend.
Rt. Hon., Right Honorable.

Titles Used after the Name.

A. B. or B. A., Bachelor of Arts.
A. M. or M. A., Master of Arts.
Bart., Baronet.
B. S., Bachelor of Science.
D. D., Doctor of Divinity.
D. M., Doctor of Music.
Esq., Esquire.
Jr., or *Jun.*, Junior.
LL. B., Bachelor of Laws.
LL. D., Doctor of Laws.
M. C., Member of Congress.
M. D., Doctor of Medicine.
M. P., Member of Parliament.
Ph. D., Doctor of Philosophy.
P. M., Postmaster.
Sr., Senior.
Supt., Superintendent.
Treas., Treasurer.

ABBREVIATIONS OF NAMES OF STATES.

When we write a person's *address* in a letter or on an envelope, we usually write an abbreviation of the name of the State or Territory in which he lives.

Copy and learn the following abbreviations:—

<i>Ala.</i> , Alabama.	<i>Mont.</i> , Montana.
<i>Ark.</i> , Arkansas.	<i>N. C.</i> , North Carolina.
<i>Ariz. T.</i> , Arizona Territory.	<i>N. Dak.</i> , North Dakota.
<i>Cal.</i> , California.	<i>Nebr.</i> , Nebraska.
<i>Colo.</i> , Colorado.	<i>Nev.</i> , Nevada.
<i>Conn.</i> , Connecticut.	<i>N. H.</i> , New Hampshire.
<i>D. C.</i> , District of Columbia.	<i>N. J.</i> , New Jersey.
<i>Del.</i> , Delaware.	<i>N. Mex.</i> , New Mexico.
<i>Fla.</i> , Florida.	<i>N. Y.</i> , New York.
<i>Ga.</i> , Georgia.	<i>O.</i> , Ohio.
<i>Ill.</i> , Illinois.	<i>Ok. T.</i> , Oklahoma Territory.
<i>Ind.</i> , Indiana.	<i>Ore.</i> , Oregon.
<i>Ind. T.</i> , Indian Territory.	<i>Pa. or Penn.</i> , Pennsylvania.
<i>Kas.</i> , Kansas.	<i>R. I.</i> , Rhode Island.
<i>Ky.</i> , Kentucky.	<i>S. C.</i> , South Carolina.
<i>La.</i> , Louisiana.	<i>S. Dak.</i> , South Dakota.
<i>L. I.</i> , Long Island.	<i>Tenn.</i> , Tennessee.
<i>Mass.</i> , Massachusetts.	<i>Tex.</i> , Texas.
<i>Md.</i> , Maryland.	<i>Va.</i> , Virginia.
<i>Me.</i> , Maine.	<i>Vt.</i> , Vermont.
<i>Mich.</i> , Michigan.	<i>Wash.</i> , Washington.
<i>Minn.</i> , Minnesota.	<i>Wis.</i> , Wisconsin.
<i>Miss.</i> , Mississippi.	<i>W. Va.</i> , West Virginia.
<i>Mo.</i> , Missouri.	<i>Wyo.</i> , Wyoming.

HOW TO WRITE ADDRESSES.

Copy the following: —

Mr. John T. Brooks,
4498 Langley Ave.,
Chicago,
Ill.

Mrs. Mary S. Burch,
Litchfield,
Minn.

Miss Clara C. Chase,
Norwalk,
Monroe Co.,
Wis.

When we send a letter to a person, we write his address on the envelope inclosing the letter.

A person's address consists of the following items: —

1. His name and proper title;
 2. The name of his post office;
 3. The name of his street and his door number, if he lives in a city;
 4. The name of his county, if he lives in the country, or in a village, or a small town;
 5. The name of his State.
-

Write the addresses of five of your relatives.

Write the addresses of ten of your friends or acquaintances. Write your own address.

EXERCISE.

Name all the objects you can see in the picture on the opposite page. Can you name the colors of the *rainbow*?

Study the following stanzas: —

The rainbow, how glorious it is in the sky !
And yet its bright colors are soft to the eye.
There the violet, and blue, and bright yellow are seen,
And orange, and red, and such beautiful green.

Oh, I wonder what paints the bright bow in the sky !
See, it spreads out so wide, and it arches so high ;
But now at one end 'tis beginning to fade,
And now nothing is seen but a cloud's misty shade.

'Tis God who thus paints the fair heavenly bow,
And sets it on high His great mercy to show ;
He bids men look on it, and then call to mind
His promise once graciously made to mankind.

The sea it may swell, and the clouds roll on high,
But God rules the sea and the wild stormy sky ;
And so evermore shall the sea its bounds know,
Nor o'er the dry land in a wide deluge flow.

(The Rainbow.) — *Clayton*.

Point out all nouns. Notice that the word *God* is written with a capital initial. Can you tell why?

Which lines end with *similar sounds*? Lines ending with similar sounds are said to *rhyme*.

In poetry every line should begin with a capital.



John L. Gilbert. 1911

DATES — NAMES OF THE MONTHS.

Copy and read the following:—

Jan. 5, 1899.

Apr. 20, 1877.

Feb. 1, 1900.

May 2, 1889.

Mar. 6, 1850.

June 4, 1892.

Each of these groups is called a *date*. When we write a letter, we usually put the *date* of our letter at the beginning.

A date consists of the *name* of the *month*, the *number* of the *day of the month*, and the *number* of the *year*.

The number of the day of the month, and the number of the year, are written with figures.

In reading dates, notice that *Feb. 1* is not read *February one*, but *February first*. In the same way, we say *March sixth*, *May second*, *June fourth*, and so on.

Most names of months are abbreviated in writing dates.

Write the following names of months, and their abbreviations:—

January, Jan.

September, Sept.

February, Feb.

October, Oct.

March, Mar.

November, Nov.

April, Apr.

December, Dec.

August, Aug.

May, *June*, and *July* should not be abbreviated.

Write the date of your last birthday.

Write the date of *George Washington's* birth.

CLASS NAMES — COMMON NOUNS.

Write the following words from dictation: —

horse

house

dog

street

Are these words names of objects? Describe the object named by each word.

Is each word the name of an *individual* object, or of a whole *class* of objects? Do you know what is meant by a *class* of *objects*?

A *class* is made up of objects of the *same kind*. Thus, one kind of objects we call *trees*, another *birds*, another *rivers*, another *mountains*, and so on.

The name of a class of objects is called a *common noun*.

An object that belongs to a class may also have an individual name.

Do you know any *horses*, *dogs*, *houses*, or *streets* that have individual names?

Write ten common nouns.

Point out all common nouns in the following stanza: —

April brought the blossoms out,
May winds scattered them about,
Till the grassy floor below
Whitened with their fragrant snow.
Then came June with golden sun,
Of all months the fairest one,
Smiling on the trees and brooks
Like a child with picture-books.

(Cherries.) — *Frank Dempster Sherman*.

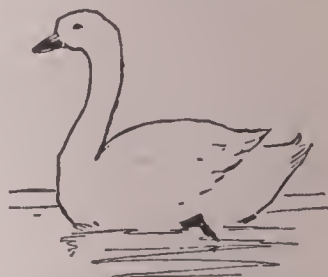
WHAT OBJECTS DO — VERBS.

Name the object shown in the first picture. What is the hare doing? Do all hares run? Name some other objects that run.



Name the object shown in the second picture. What is the bird doing? Do all birds fly? What else do birds do?

Name the object shown in the third picture. What is the duck doing? Do all ducks swim? Name some other objects that swim.



Name the object shown in the last picture. What is the kitten doing? Do all kittens play? Name some other objects that play.

Copy the following groups of words : —

- | | |
|------------------|-------------------|
| 1. Hares run. | 5. Horses trot. |
| 2. Birds fly. | 6. Men work. |
| 3. Ducks swim. | 7. Pupils study. |
| 4. Kittens play. | 8. Leaves rustle. |

Which word in each group is the name of a class of objects? What do we call such words?

Which word in each group tells what certain objects *do*?

Words used to tell what objects *do*, are called *verbs*.
Write ten verbs.

STATEMENTS.

Write the following groups of words from dictation: —

1. Birds sing.
2. Plants grow.
3. Stars twinkle.
4. Boys play.
5. Bells ring.
6. Dogs bark.
7. Winds blow.

What objects are spoken of in the first group?—in the second?—in the third?—in the fourth?—in the fifth?—in the sixth?—in the seventh?

What is said about *birds*? — *plants*? — *stars*? — *boys*? — *bells*? — *dogs*? — *winds*?

With what kind of letter does each group begin?

What mark is placed after each group?

A group of words by which we *state*, or *tell*, something about some object or objects, we call a *statement*.

When we write a statement which is complete in itself, we should begin the first word with a capital letter, and should put a period after the last word.

Copy the following statements, and tell what each is about, and what each means: —

1. A new broom sweeps clean.
2. Still waters run deep.
3. A small spark makes a great fire.
4. Little leaks sink great ships.

EXERCISE.

Make statements of two words each by stating, or telling, something about the object or objects named by each of the following words:—

cattle	lambs	rain
snow	bears	fire
horses	fishes	men
grass	ships	bees
sheep	clouds	ice

With what kind of letter do you begin each statement? What mark do you place after each statement?

Learn the following stanzas:—

Dreary winter now is gone;
Fields and woods are putting on
New spring robes of living green;
Flowers everywhere are seen.

Robins sing among the trees,
Gardens swarm with busy bees,
Cattle graze upon the hills,
Children wander by the rills.

Point out all statements. What is each statement about? Is each statement followed by a period?

Notice that we sometimes put a comma or a semicolon after a statement, when we have a number of short statements that are closely connected in thought.

Point out all nouns and all verbs.

QUESTIONS.

Copy the following groups of words:—

1. Do birds sing ?
2. Does fire burn ?
3. Do stars twinkle ?
4. Does grass grow ?
5. Do ducks swim ?
6. Does John write ?

What is the first group about? Is anything *told*, or *stated*, about birds? Is anything *asked* about them? What is asked about them?

What is each of the other groups about?

What is asked about *fire*? — *stars*? — *grass*? — *ducks*? — *John*?

With what kind of letter does each group begin?

What mark is placed after each group?

A group of words by which we *ask* something about some object or objects, we call a *question*.

When we write a question, we should begin the first word with a capital letter, and should put an interrogation point, or question mark, after the last word.

Copy the following stanza:—

“Shall I sing ?” says the Lark;
“Shall I bloom ?” says the Flower ;
“Shall I shine ?” says the Sun:
“Shall I fall ?” says the Shower.

Point out all questions — all statements.

EXERCISE.

Write a question about the object or objects named by each of the following nouns:—

crickets

snow

oxen

flowers

rain

pupils

rivers

ice

geese

robins

water

frogs

horses

trees

fishes

With what kind of letter do you begin the first word of a question? What mark do you place after the last word?

Learn the following stanzas:—

Why do birds delight to sing,
As they flit among the trees?
Why does flowery springtime bring
Busy hum of buzzing bees?

Why do trees and flowers grow?
Why does verdure clothe the field?
Why do summer breezes blow?
Why does grain its riches yield?

Why does night succeed the day?
Why do stars adorn the sky?
Why do happy children play?
Why does beauty please the eye?

Point out all questions, and tell what each is about.
Point out all nouns and all verbs.

STUDY OF A POEM.



Tell what you can see in this picture.
Study the following stanzas: —

Down the hill's snow-covered side
On our steel-shod sleds we ride,
While the air goes rushing by
As we onward swiftly fly.

Now our hearts with pleasure thrill
As we rush adown the hill,
Speeding o'er the frozen snow
To the little plain below.

STUDY OF A POEM.

Now and then a merry shout
On the frosty air rings out,
Telling of some boy's delight
At our headlong downward flight.

Swifter and yet swifter still
Glide our sleds adown the hill,
Keener, too, the breezes blow,
Setting all our cheeks aglow.

Now the steep descent is passed,
And the plain is reached at last;
O'er its surface smooth we glide
Till we gain the further side.

Quickly from our sleds we spring;
Loud our merry voices ring
As we climb with eager pace
To regain our starting-place.

Down we slide once more, and then
Clamber up the hill again;
Climbing, sliding, each in turn,
Pleasure thus by toil we earn.

Fitting type of human life,
Where repose is sought through strife:
Where men toil and suffer pain
Future happiness to gain.

(Coasting.)—*J. M.*

Point out all nouns, and all verbs.

COMMANDS.

Copy the following group of words:—

1. Fanny, close your book.
2. Please shut the door, James.
3. Helen, see this beautiful rose.
4. Mary, please lend me your thimble.
5. Go away, Fido.

Who is spoken to in the first group? — in the second group? — in the third group? — in the fourth group? — in the last group?

What is Fanny *asked*, or *told*, to do? — James? — Helen? — Mary? — Fido?

What mark separates each of the names from the rest of the group?

With what kind of letter does each group begin?

What mark is placed after each group?

When we use a group of words to *tell* or *ask* some one to do something, we call this group a *command*.

When we write a command, we should begin the first word with a capital letter, and put a period after the last word, if the command is complete by itself. The name of the one to whom the command is given, should be set off by a *comma*.

Point out all commands in the following stanza:—

Sing your song, pretty Bird;
Roses, bloom for an hour;
Shine on, dearest Sun;
Go away, naughty Shower.

EXCLAMATIONS.

Copy the following groups of words: —

1. How the wind blows!
2. See the dust fly!
3. What a storm!
4. How dark it is!
5. What a flash!
6. Hear it thunder!

Point out each group that states, or tells, something. Are these groups used merely as statements, or are they also used to express sudden or strong emotion, or feeling?

Point out each group in which some one is told to do something. Are these groups used merely as *commands*, or are they also used to express sudden or strong *emotion*?

Tell what kind of mark is placed after each group.

We often use statements, commands, etc., to express *wonder, surprise, joy, grief, fear*, or some other sudden or strong emotion. Any expression that we use in this way, we call an *exclamation*.

When we write an exclamation, we should put an exclamation point after the last word.

Write an exclamation about the object or objects named by each of the following nouns: —

rose	music	birds	lesson
tree	fields	snow	pony
bees	knife	stars	violet
boat	noise	boys	story

SENTENCES.

Write the following groups of words from dictation:—

1. John is reading.
2. Is John reading?
3. Read, John.
4. How well John reads!

Which group is a *statement*? — a *question*? — a *command*? — an *exclamation*?

Does each group make complete sense by itself?

With what kind of letter does each group begin?

What mark is placed at the end of each group?

A group of words that makes *complete sense*, we call a *sentence*.

A *statement* is called a *declarative* sentence.

A *question* is called an *interrogative* sentence.

A *command* is called an *imperative* sentence.

A sentence used as an *exclamation* is called an *exclamatory* sentence.

When we write a sentence, we should always begin the first word with a capital letter.

Tell what kind of mark should be placed after each kind of sentence.

Tell the kind of each of the following sentences:—

1. The burnt child fears the fire.
2. Make hay while the sun shines.
3. What do people mean by “sour grapes”?
4. How beautiful is the rain! — *Longfellow*.
5. Fling wide the generous grain. — *Bryant*.

SUBJECT AND PREDICATE.

Copy the following sentences: —

1. Trees grow.
2. Leaves fall.
3. Wolves howl.
4. George writes.
5. Fanny sings.

Are all these sentences of the same kind? Of which kind are they?

Tell what each sentence is about. Which word in each sentence shows what the sentence is about? What kind of word is *trees*? — *leaves*? — *wolves*? — *George*? — *Fanny*?

What word shows what is said about *trees*? — *leaves*? — *wolves*? — *George*? — *Fanny*?

What kind of word is *grow*? — *fall*? — *howl*? — *writes*? — *sings*?

Every sentence consists of two parts, called *subject* and *predicate*.

The subject denotes the object or objects about which something is stated or asked, or to which a command is given.

The predicate shows what is stated, asked, or commanded.

Point out the subject and the predicate in each of the following sentences: —

- | | |
|------------------------|---------------------|
| 1. Flowers fade. | 4. Spiders spin. |
| 2. Do squirrels climb? | 5. Does cork float? |
| 3. How the bees buzz! | 6. Winds whistle. |

ANALYSIS — STATEMENTS.

Copy the following sentences:—

1. Pupils study.
2. Classes recite.
3. Henry shouts.
4. Whistles blow.
5. Hailstones rattle.

Are all these sentences of the same kind? Of which kind are they?

What is the subject of the first sentence?—of the second?—of the third?—of the fourth?—of the fifth?

What is the predicate of the first sentence?—of the second?—of the third?—of the fourth?—of the fifth?

What kind of word is each subject?—each predicate?

In pointing out the subject and the predicate of each of these sentences, you have divided them into parts, and told the use of each part.

Dividing a sentence into its parts, and telling the use of each part, is called *analysis*.

Analyze each of the following sentences:—

- | | |
|----------------|-----------------|
| 1. Day dawns. | 4. Vapor rises. |
| 2. Waves dash. | 5. Daisies nod. |
| 3. Snow falls. | 6. Owls hoot. |

Model.—*Birds sing.* *Birds* is the subject; *sing* is the predicate.

ANALYSIS—QUESTIONS AND EXPLANATIONS

Copy the following sentences:—

1. Does music charm?
2. How the windows rattle!
3. Does smoke rise?
4. How time flies!
5. Does fire burn?

Are all these sentences of the same kind? Tell the kind of each.

Point out the subject of each sentence. Is the subject the first word in each of these sentences? Which subject consists of two words? Are both words nouns?

Point out the predicate of each sentence. Of how many words does each predicate consist?

In interrogative and in exclamatory sentences the subject does not usually stand first, but follows some word that belongs to the predicate.

Analyze each of the following sentences:—

1. Do vines creep?
2. Do beavers build?
3. How the flies buzz!
4. Do quails whistle?
5. How the monkeys chatter!
6. Do spiders weave?
7. How the lambs frisk!
8. Can parrots talk?

Model.—*Do the winds whistle?* *The winds* is the subject; *do whistle* is the predicate.

STUDY OF A POEM.

Name the flowers shown in these pictures.

Study the following stanzas: —

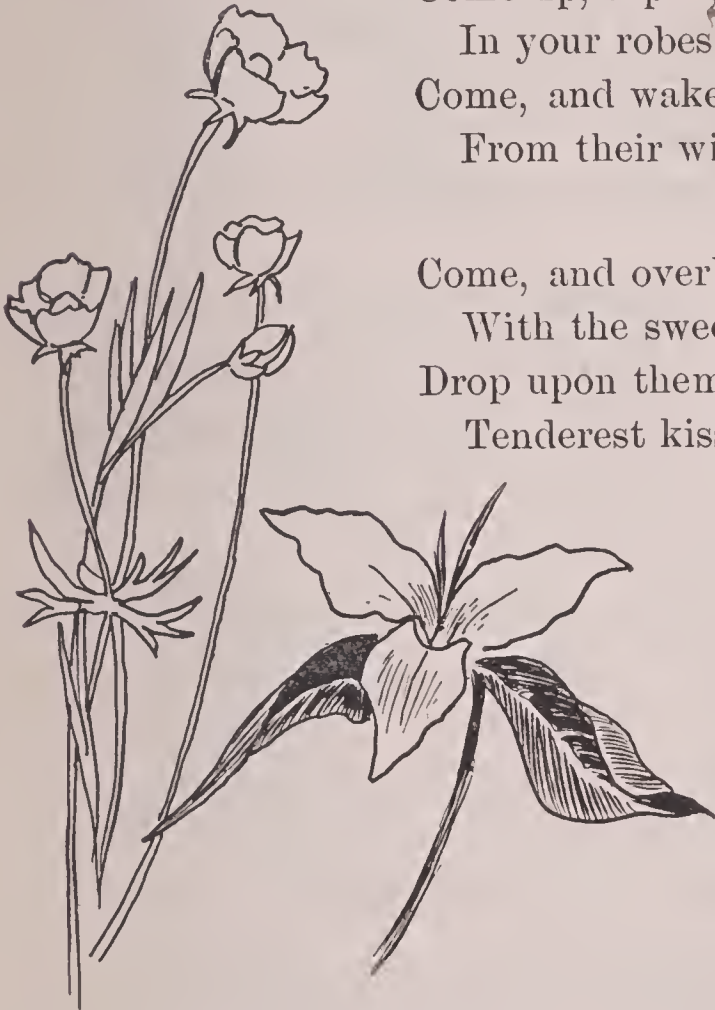
Come up, April, through the valley,
In your robes of beauty drest,
Come, and wake your flowery children
From their wintry beds of rest.

Come, and overblow them softly
With the sweet breath of the south;
Drop upon them, warm and loving,
Tenderest kisses of your mouth.

Touch them with your
rosy fingers,
Wake them with
your pleasant
tread;

Push away the leaf-brown covers,
Over all their faces spread.

Tell them how the sun is waiting
Longer daily in the skies;
Looking for the bright uplifting
Of their softly-fringed eyes.



STUDY OF A POEM.

Call the crow-foot and the crocus,
Call the pale anemone;
Call the violet and the daisy,
Clothed with careful modesty;
Seek the low and humble blossoms,
Of their beauties unaware,
Let the dandelion and fennel
Show their shining yellow hair.

Bid the little homely sparrows,
Chirping in the cold and rain
Their impatient sweet complaining,
Sing out from their hearts again.
Bid them set themselves to mating,
Cooing love in softest words,
Crowd their nests, all cold and empty,
Full of little callow birds.

Come up, April, through the valley,
Where the fountain sleeps to-day;
Let him, freed from icy fetters,
Go rejoicing on his way.
Through the flower-enameled meadows
Let him run his laughing race,
Making love to all the blossoms
That o'erlean and kiss his face.

(An April Welcome.)—*Phæbe Cary.*

Point out all nouns. Point out all verbs.

What kind of sentences do you find in this poem?

What is meant by *leaf-brown covers*? — *softly-fringed eyes*? — *callos*? — *icy fetters*? — *flower-enameled*?

CONSTRUCTION WORK.

Use each of the following nouns as a subject, and form *statements* by supplying a suitable predicate for each subject: —

frost	crows	wasps	watches
leaves	flies	deer	gold
grass	larks	mice	balls
frogs	lions	hens	bells

Model.— *Sparks.* Sparks fly.

Use each of the following nouns as a subject, and form *questions* by supplying a suitable predicate for each subject: —

clouds	doves	cats	billows
streams	whales	dogs	wheels
breezes	eagles	boys	hinges
water	tigers	girls	powder
plants	insects	ships	sugar

Model.— *Iron.* Does iron rust?

Use each of the following nouns as a subject, and form *exclamatory sentences* by supplying a suitable predicate for each subject: —

winds	stars	geese	cannon
thunder	crickets	fire	lightning
tempest	sheep	storms	grass
dewdrops	kittens	sparks	plants

Model.— *Swallows.* How the swallows twitter!

CONSTRUCTION WORK.

Use each of the following verbs as a predicate, and form *statements* by supplying a suitable subject for each predicate:—

blow	melts	wave	buzz
float	flow	bloom	caw
grows	roar	creep	bark
falls	turn	fade	low

Model.— *Coo.* Doves coo.

Form *questions* by adding to each of the following verbs some word to make a complete predicate, and supplying for each predicate a suitable subject:—

growl	chirp	study	fight
sting	sing	gnaw	learn
hiss	swim	scream	boil
bite	play	bleat	tick

Model.— *Glitter.* Does gold glitter?

Use each of the following verbs as a predicate, and form *exclamatory sentences* by supplying for each predicate a suitable subject, and adding other words, if necessary to the sense:—

burns	rustle	bite	sparkle
shines	hoot	frisk	rattle
blows	jump	bark	roars
flashes	croak	gabble	twinkle

Model.— *Waves.* How the grass waves!

WORDS USED FOR NOUNS.—PRONOUNS

Write the following sentences from dictation:—

1. I read.
2. We run.
3. You write.
4. He walks.
5. She sings.
6. It rains.
7. They laugh.
8. Who spoke?

Tell the kind of each sentence. Point out the predicate of each sentence. What kind of word is *read*? — *write*? — *walks*? — *sings*? — *rains*? — *laugh*? — *spoke*?

Point out the subject of each sentence. Are these subjects *names of objects*? Are they used *instead of names* to denote objects?

Can you tell how *I* is used? — *we*? — *you*? — *he*? — *she*? — *it*? — *they*? — *who*?

Instead of using the *names* of the objects of which we speak, we often find it more convenient to use words that denote these objects, but do not name them.

Words that we use *instead of nouns*, we call *pronouns*. *Pronoun* means *for a noun*.

The principal pronouns that we use as subjects are — *I, we, you, thou, he, she, it, they, who, which, what, that*.

When we write the pronoun *I*, we should always use a capital letter.

Write ten sentences using pronouns as subjects.

FINITE VERBS.

Copy the following groups of words:—

1. James walks.
2. James walking.

Is the first group a sentence? Why? What kind of sentence is it? What is the subject? What is the word *James*? What kind of a noun is it?

What word shows what James *does*? What kind of word is *walks*?

Is the second group a sentence? Why not? Who is named in this group? What word shows what James *does*?

Notice that *walks* and *walking* are both verbs, each showing what James does. But the two verbs are not used in the same way.

Walks asserts, or *declares*, that James performs the act of walking.

Walking merely assumes, or *takes for granted*, that James performs the act of walking.

A verb used to *assert* something of some object or objects is called a *finite verb*.

Every sentence must contain a finite verb.

Examine the following groups, tell which are sentences, and point out all finite verbs:—

- | | |
|---------------------|---------------------|
| 1. Rover barks. | 6. Stars twinkle. |
| 2. Barking dogs. | 7. Twinkling stars. |
| 3. Snow falls. | 8. Branches wave. |
| 4. Snow falling. | 9. Branches waving. |
| 5. Whistling winds. | 10. Falling leaves. |

ONE AND MORE THAN ONE — NUMBER.

Copy the following sentences : —

1. The boy is reading.
2. The boys are reading.
3. I am reading.
4. They are reading.

What is the subject of the first sentence? Does *boy* denote *one* object, or *more than one*?

What is the subject of the second sentence? Does *boys* denote *one* object, or *more than one*?

How is the word *boy* changed to make it mean more than one?

What is the subject of the third sentence? Does *I* mean *one*, or *more than one*?

What is the subject of the fourth sentence? Does *they* mean *one* or *more than one*?

A noun or a pronoun that denotes one object is said to be in the *singular number*.

A noun or a pronoun that denotes more than one object is said to be in the *plural number*.

The plural of most nouns is formed by adding an *s* to the singular.

Ex.— Dog, *dogs*; pen, *pens*; book, *books*.

Write the plural of each of the following nouns, and use it as the subject of a sentence : —

cricket

frog

lion

flower

marble

bear

pupil

rabbit

shower

girl

cloud

hornet

robin

star

plant

spider

NOUNS THAT ADD A SYLLABLE IN THE PLURAL.

Read the following sentences :—

1. The judge is speaking.
2. The judges are speaking.
3. The horse is trotting.
4. The horses are trotting.
5. The rose is blooming.
6. The roses are blooming.

In which number is *judge*? — *horse*? — *rose*? Of how many syllables does each consist? What is the final *letter* of each? Is this letter sounded? What is the final *sound* of *judge*? — of *horse*? — of *rose*?

What is the plural of *judge*? — of *horse*? — of *rose*? Of how many syllables does each of these plurals consist?

Notice that the *s* of the plural adds a new syllable to all nouns in *silent e* that end with the sound of *j*, *s*, or *z*.

Write and pronounce the plural of each of the following nouns :—

cage	prize	fleece	ledge
dose	hedge	phrase	place
vice	trace	crease	spice
vase	wedge	hearse	price
vise	verse	choice	blaze
lace	niece	breeze	slice
nose	voice	purse	juice
face	piece	nurse	grace
size	noise	brace	pace

NOUNS THAT ADD A SYLLABLE IN THE PLURAL.

Write the following sentences from dictation : —

1. The crutch has been broken.
2. The crutches have been broken.
3. The class has recited.
4. The classes have recited.
5. The fish was caught.
6. The fishes were caught.
7. The fox is running.
8. The foxes are running.
9. The adz must be sharpened.
10. The adzes must be sharpened.

In which number is *crutch*? — *class*? — *fish*? — *fox*?
adz? Of how many syllables does each consist? With
what letter or letters does each end?

What is the plural of *crutch*? — *class*? — *fish*? — *fox*?
— *adz*? How is each of these plurals formed? Of how
many syllables does each consist?

Notice that we add the syllable *es* to form the plural
of a noun ending with *ch*, *s*, *ss*, *sh*, *x*, or *z*.

Write and pronounce the plural of each of the follow-
ing nouns : —

birch	lash	lens	ditch
church	lass	hiss	patch
topaz	sash	dish	stitch
brush	wish	pass	press
guess	tax	bush	glass
notch	bex	dash	match
couch	ax	gas	ditch

PLURAL OF NOUNS THAT END WITH *O*.

Write the following sentences from dictation : —

1. The *cameo* was spoiled.
2. The *cameos* were spoiled.
3. The *piano* must be tuned.
4. The *pianos* must be tuned.
5. A *hero* has fallen.
6. *Heroes* have fallen.

In which number is *cameo*? — *piano*? — *hero*?

With what letter does each of these words end? In which is this *o* preceded by a *vowel*? — by a *consonant*?

What is the plural of *cameo*? — *piano*? — *hero*?

The letters *a, e, i, o, and u* are called *vowels*.

The letters *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, and z* are called *consonants*.

The letters *w* and *y* are sometimes *vowels*, sometimes *consonants*.

Notice that a noun ending with *o* preceded by a *vowel* forms the plural regularly, by adding *s*. Of other nouns ending with *o*, some take *s*, others *es*.

Write the plural of each of the following nouns :—

Nouns with Plural in *S*.

duo	embryo
folio	memento
trio	octavo
alto	quarto
halo	canto
solo	salvo
zero	tyro

Nouns with Plural in *Es*.

buffalo	flamingo
calico	manifesto
cargo	mosquito
echo	mulatto
grotto	potato
motto	tomato
negro	volcano

STUDY OF A POEM.



Tell what you see in this picture.

Study the following stanzas : —

My dog and I are faithful friends;
We read and play together;
We tramp across the hills and fields
When it is pleasant weather.

And when from school with eager haste
I come along the street,
He hurries on with bounding step,
My glad return to greet.

STUDY OF A POEM.

Then how he frisks along the road,
And jumps up in my face !
And if I let him steal a kiss,
I'm sure it's no disgrace.

Oh, had he but the gift of speech
But for a single day,
How dearly should I love to hear
The funny things he'd say !

Yet, though he doesn't say a word
As human beings do,
He knows and thinks and feels as much
As either I or you.

And what he knows, and thinks, and feels
Is written in his eye;
My faithful dog can not deceive
And never tells a lie.

Come here, good fellow, while I read
What other dogs can do;
And if I live when you are gone;
I'll write your history, too.

(The Two Friends.)—*Susan Jewett.*

Point out all nouns, and tell the number of each.
Point out all pronouns, and tell the number of each.
Point out all finite verbs.

What is meant by *tramp*? — *hurries*? — *eager*? —
greet? — *frisks*? — *faithful*? — *deceive*?

PLURAL OF NOUNS THAT END WITH *y*.

Write the following sentences from dictation: —

1. Has the key been found ?
2. Have the keys been found ?
3. Is the lily blooming ?
4. Are the lilies blooming ?

In which number is *key* ? — *lily* ?

With what letter does each end ? By which kind of letter — vowel, or consonant — is the final letter preceded in *key* ? — in *lily* ?

What is the plural of *key* ? — of *lily* ?

How is the plural of *key* formed ? — of *lily* ?

Notice that a noun ending with *y*, preceded by a vowel, forms its plural regularly, by adding *s*.

Notice that a noun ending with *y* preceded by a *consonant*, forms its plural by changing *y* to *i* and adding *es*.

Write the plural of each of the following nouns: —

abbey
alley
army
baby
ruby
navy
jury
fury
duty
lady

boy
bay
day
cry
fly
joy
jay
sky
toy
ray

attorney
beauty
gallery
company
trophy
turnkey
turkey
galley
valley
volley

belfry
daisy
dairy
fairy
ferry
folly
ally
glory
story
gully

PLURALS OF NOUNS THAT END WITH *F*, *FF*, *FE*.

Write the following sentences from dictation:—

1. The roof was blown off.
2. The roofs were blown off.
3. The thief was caught.
4. The thieves were caught.
5. The skiff was sunk.
6. The skiffs were sunk.
7. The fife was broken.
8. The fifes were broken.
9. The knife was lost.
10. The knives were lost.

In which number is *roof*? — *thief*? — *skiff*? — *fife*? — *knife*? How does each of these nouns end?

What is the plural of *roof*? — *thief*? — *skiff*? — *fife*? — *knife*? Tell how each of these plurals is formed.

Notice that nouns ending with *ff* forms the plural regularly.

Exception.—*Staff* has two plural forms, *staffs*, *staves*.

Notice that some nouns ending with *f* or *fe* form the plural regularly, while others change *f* to *v* and add *s* or *es*.

Write the plural of each of the following nouns:—

Nouns That Change <i>F</i> to <i>V</i> .			Nouns That Simply Add <i>S</i> .		
beef	leaf	sheaf	brief	gulf	reef
calf	life	shelf	clef	grief	safe
elf	loaf	wife	chief	hoof	serf
half	self	wolf	dwarf	proof	waif

Note.—*Wharf* has two plurals, *wharfs*, and *wharves*.

NOUNS WITH PLURAL QUITE IRREGULAR.

Write the following sentences from dictation:—

1. The sheep is bleating.
2. The sheep are bleating.
3. The ox is grazing.
4. The oxen are grazing.
5. The child is playing.
6. The children are playing.
7. The man is walking.
8. The men are walking.

In which number is *sheep* in the first sentence?

In which number is *ox*? — *child*? — *man*?

What is the plural of *sheep*? — *ox*? — *child*? — *man*?

Tell how each of these plurals is formed.

Notice that a few nouns have the same form in both numbers.

Notice that *ox* takes the irregular plural ending *en*, and *child* the irregular ending *ren*.

Notice that a few nouns *change the root vowel* to form the plural.

Write from dictation each singular noun in the following list, with its plural:—

Nouns with Same Form in Both Numbers.	Nouns That Change Root Vowel.	
	Singular.	Plural.
deer	woman	women
swine	goose	geese
hose	foot	feet
heathen	tooth	teeth
trout	mouse	mice

NUMBER OF PRONOUNS.

Copy the following sentences: —

1. I have been running.
2. We have been playing.
3. George, you may recite.
4. Boys, you may play ball.
5. He is writing a letter.
6. She is reading a poem.
7. It is raining.
8. They have gone home.
9. Who is speaking?
10. Who are going?

Tell the kind of each sentence. Point out the subject of each sentence. Are these subjects *nouns* or *pronouns*?

Which subjects are in the singular number? Which are in the plural number?

Which pronouns have the same form in both numbers?

Notice that *I*, *he*, *she*, and *it* are always singular; *we* and *they* are always plural; *you* and *who* are sometimes singular, sometimes plural.

Point out all pronouns in the following stanza, tell the number of each, and tell which are used as subjects: —

Who taught you to sing
My sweet, pretty birds?
Who tuned your beautiful throats?
You make all the woods and the valleys to ring,
You bring the first news of the earliest spring,
With your clear and silvery notes.

ANALYSIS OF IMPERATIVE SENTENCES.

Copy the following sentences: —

1. Look, Charles.
2. Run, boys.
3. Jump, Rover.

Are all these sentences of the same kind? Of which kind are they?

To whom is the first command given? What is he told to do? What is the predicate of this sentence? Do you think *Charles* is the subject?

Notice that the subject of an imperative sentence is the pronoun *you*. This *you* is sometimes expressed, but it is usually omitted, and must be supplied. The *name* of the one to whom the command is given is called *independent by address*.

What is the subject of the second sentence? — of the third? What word in each is used independently?

Analyze each of the following sentences: —

1. Listen, girls.
2. Come, Henry.
3. Read, William.
4. Go away, Carlo.
5. Open the door, Mary.
6. Pupils, obey your teachers.
7. See my new knife, Robert.
8. Sister, please lend me your thimble.

Model. — *Boys, do not whisper.* *You* is the subject; *do not whisper* is the predicate; *boys* is independent by address.

NUMBER OF VERBS.

Write the following sentences from dictation: —

1. The boy is idle.
2. The boys are idle.
3. The girl has a doll.
4. The girls have dolls.
5. The bird flies swiftly.
6. The birds fly swiftly.

Point out all nouns used as subjects. Which are in the singular number? — in the plural number?

Point out each verb used with a singular subject — with a plural subject. How do these verbs differ in form?

Notice that a finite verb must agree in number with its subject. If the subject is in the singular number, the verb also is said to be in the singular number. If the subject is plural, the verb also is called plural.

Tell the number of each noun and of each verb in the following sentences: —

1. The hunter sees a fox.
2. The hunters see the foxes.
3. The horse goes fast.
4. The horses go fast.
5. The deer runs swiftly.
6. The deer run swiftly.
7. The goose swims slowly.
8. The geese swim slowly.
9. The snowflakes fall silently.

STUDY OF A POEM.



Tell what you can see in this picture.
Study the following stanzas: —

WOODS IN WINTER.

When the winter winds are piercing chill,
And through the hawthorn blows the gale,
With solemn feet I tread the hill
That overbrows the lonely vale.

O'er the bare upland, and away
Through the long reach of desert woods,
The embracing sunbeams chastely play,
And gladden these deep solitudes.

STUDY OF A POEM.

Where, twisted round the barren oak,
The summer vine in beauty clung,
And summer winds the stillness broke,
The crystal icicle is hung.

Where, from their frozen urns, mute springs
Pour out the rivers gradual tide,
Shrilly the skater's iron rings,
And voices fill the woodland side.

Alas! how changed from the fair scene
When birds sang out their mellow lay,
And winds were soft, and woods were green,
And the song ceased not with the day!

But still wild music is abroad,
Pale desert woods, within your crowd;
And gathering winds, in hoarse accord,
Amid the vocal reeds pipe loud.

Chill airs and wintry winds, my ear
Has grown familiar with your song;
I hear it in the opening year,
I listen, and it cheers me long.

— Henry Wadsworth Longfellow.

Point out all nouns, all pronouns, and all finite verbs,
and tell the number of each.

Write the plural of *gale* — *reach* — *vine* — *lay*.

Write the singular of *feet* — *voices* — *reeds*.

What is meant by *solitudes*? — *barren oak*? — *icicle*?
— *frozen urns*? — *gradual tide*? — *mellow lay*? — *vocal reeds*?

PERSON.

Copy the following sentences: —

1. I have a new sled.
2. You are late, George.
3. He writes too fast.
4. Henry leads his class.
5. The boat was capsized.

Point out all pronouns. Which denotes the *speaker*? — the *person spoken to*? — the *person spoken of*?

Point out all nouns. Which denotes the *person spoken to*? Which denote *persons or things spoken of*?

A noun or a pronoun that denotes the *speaker* is said to be in the *first person*; one that denotes the *person spoken to* is said to be in the *second person*; and one that denotes the *object spoken of* is said to be in the *third person*.

The pronouns *I, we, you, he, she, it, and they* are called *personal pronouns*, because each shows by its form of what person it is.

A finite verb agrees in person with its subject.

Tell the person of each noun, pronoun, and finite verb in the following sentences: —

1. We see the green meadows.
2. You read too loud, Mary.
3. She helps her mother.
4. They brought the wrong box.
5. It rains every day.

THE ANTECEDENT OF A PRONOUN.

Copy the following sentences: —

1. Joseph is a studious boy ; he always recites promptly.
2. Ida draws beautifully, although she has taken but few lessons.
3. This watch is not going ; it has run down.
4. These boys have a new toy boat ; they are going to the brook to sail it.

Point out all nouns and all pronouns, and tell the number of each.

For what noun is *he* used ? — *she* ? — *it* in the third sentence ? — *they* ? — *it* in the last sentence ?

The word for which a pronoun stands, or to which the pronoun refers, is called the *antecedent* of the pronoun. *Antecedent* means *going before*. *I* and *you* never have an antecedent.

A pronoun must be in the same *number* as its antecedent.

Fill each of the following blanks with a suitable pronoun: —

1. Where is John? — is at school.
2. What is Maud doing? — is reading.
3. Where did you catch that fish? I caught — in the pond.
4. These flowers are drooping ; — must be watered.
5. George and Alice are visiting Aunt Emily ; — will be at home to-morrow.

GENDER.

Copy the following sentences:—

1. Charles is happy ; he has a new sled.
2. Clara has gone home ; she lives in Detroit.
3. This knife must be sharpened ; it is quite dull
4. The trees are in bloom ; they are very beautiful.

Point out each noun or pronoun used to denote an object of the *male sex*—an object of the *female sex*—an object that has *no sex*.

Distinctions made by words in regard to *sex* we call *gender*.

There are three genders, called *masculine*, *feminine*, and *neuter*.

A noun or a pronoun that denotes a *male* is in the *masculine gender* ; *man*, *boy*, *king*.

A noun or a pronoun that denotes a *female* is in the *feminine gender* ; *woman*, *girl*, *queen*.

A noun or a pronoun that denotes an object that has no sex is in the *neuter gender* ; *pen*, *desk*, *book*, *knife*.

A pronoun must be in the same gender as its antecedent.

Tell the gender of each noun in the following sentences, and fill each blank with a suitable pronoun:—

1. The man is coming back ; —— has lost his cane.
2. See that poor old lady ; how feeble —— looks !
3. Hear that bird ; how sweetly —— sings !
4. The boys are tired ; —— have played too long.

CASE.

Copy the following sentences: —

1. The robin flew away.
2. Henry's wheel is broken.
3. The hunter killed a fox.

Point out all nouns. Do all these nouns have the same relation to the other words with which they are used?

Which nouns are used as *subjects*? Which noun denotes the *owner*, or *possessor*, of an object? Which noun denotes the *object of an action*?

The relation of a noun or a pronoun to other words in the sentence, we call *case*.

There are three cases, called *nominative*, *possessive*, and *objective*.

The nominative case denotes the relation of *subject*.

The possessive case denotes the relation of *owner*, or *possessor*.

The objective case denotes the relation of *object*.

Point out all nouns in the following sentences, and tell the case of each: —

1. Forests have ears, and fields have eyes.— *Longfellow*.
2. An angry man heeds no counsel.
3. The rich man's son inherits cares.
4. Truth needs no champions.— *Lowell*.
5. I see the gray fort's broken wall.— *Whittier*.
6. A little echo stirs the air.— *Holmes*.

HOW NOUNS FORM THE POSSESSIVE.

Write the following sentences from dictation: —

1. Thomas's sled is new.
2. Mary's sister is named Julia.
3. The boy's cap was blown off.
4. The boys' marbles were stolen.
5. The child's cries alarmed the neighbors.
6. The children's play was noisy.

Point out all nouns in the possessive case.

What is added to form the possessive of *Thomas*? —
Mary? — *boy*? — *boys*? — *child*? — *children*?

In what number is each of these nouns? Which noun has more syllables in the possessive than in the nominative?

We see from these examples that the possessive of a singular noun is formed by adding an *apostrophe* and *s* ('s) to the nominative.

The possessive of a plural noun ending with *s* is formed by adding simply an apostrophe.

The possessive of a plural noun that does not end with *s* is formed by adding an apostrophe and *s*.

The possessive sign adds a syllable to a noun ending with the sound of *ch*, *j*, *s*, *sh*, or *z*.

Write the possessive of each of the following nouns: —

camel
lions
Emma
oxen
girls

sheep
mouse
mice
women
ladies

captain
pupils
judge
James
witch

uncles
man
men
fox
ox

DECLENSION OF NOUNS.

We have seen that nouns are varied in form to denote *more than one*, and to denote *ownership*.

An orderly arrangement of the forms of a noun used in the two numbers and the three cases is called *declension*.

Learn the following table: —

PROPER NOUNS.

CASE.	SINGULAR NUMBER.			
Nom.	Arthur	Emma	George	Frances
Poss.	Arthur's	Emma's	George's	Frances's
Obj.	Arthur	Emma	George	Frances

COMMON NOUNS.

CASE.	SINGULAR NUMBER.			
Nom.	friend	lady	deer	child
Poss.	friend's	lady's	deer's	child's
Obj.	friend	lady	deer	child

PLURAL NUMBER.

Nom.	friends	ladies	deer	children
Poss.	friends'	ladies'	deer's	children's
Obj.	friends	ladies	deer	children

Write the declension of each of the following nouns: —

Alice	man	church	army	fairy
mouse	chief	tailor	James	hero
goose	wolf	soldier	waif	class
Louis	fox	farmer	thief	spider

STUDY OF A POEM.



Tell what you can see in this picture. Study the following stanzas:—

From out his hive there came a bee ;
“ Has springtime come, or not ? ” said he.
Alone within a garden-bed,
A small, pale snowdrop raised its head.
“ ’Tis March, this tells me,” said the bee ;
“ The hive is still the place for me.
The day is chill, although ’tis sunny,
And icy cold this snowdrop’s honey.”

STUDY OF A POEM.

Again came humming forth the bee ;
“ What month is with us now ? ” said he.
Gray crocus-blossoms, blue and white
And yellow, opened to the light.
“ It must be April, ” said the bee ;
“ And April ’s scarce the month for me.
I ’ll taste these flowers (the day is sunny),
But wait before I gather honey. ”

Once more came out the waiting bee.
“ ’Tis come ; I smell the spring ! ” said he.
The violets were all in bloom,
The lilac tossed a purple plume,
The daisy wore a golden crown,
The cherry-tree a snow-white gown,
And by the brookside, wet with dew,
The early wild wake-robins grew.
“ It is the May-time ! ” said the bee,
“ The queen of all the months for me.
The flowers are here, the sky is sunny,
’Tis now my time to gather honey. ”

(Waiting for the May.) — *Marion Douglas.*

Point out all nouns, and tell the person, number, and gender of each. Which nouns are used as subjects ?

Point out all personal pronouns, and tell the person, number, and gender of each. Which are used as subjects ?

Point out all finite verbs, and tell the person and number of each.

Do you know what a *snowdrop* is ? a *crocus* ? Write something about *Bees*.

PREDICATE NOUNS.

Copy the following sentences: —

1. This lad is a young hero.
2. Alfred is a bright student.
3. This apple is a pippin.
4. London is a large city.

Point out all nouns. Which are used as subjects?

In which case are these nouns?

Which nouns belong to the predicate?

Does *here* denote the same object as *lad*?

Does *student* denote the same object as *Alfred*?

Does *pippin* denote the same object as *apple*?

Does *city* denote the same object as *London*?

A noun that belongs to the predicate, and denotes the same person or thing as the subject, is called a *predicate noun*.

A predicate noun is in the same *case* as the subject.

The verb used to join a predicate noun to the subject is called a *copula*.

Point out all predicate nouns in the following sentences, and tell the case of each:—

1. A boy's will is the wind's will.
2. Money is a good servant.
3. Honesty is the best policy.
4. Temperance is a virtue.
5. A thing of beauty is a joy forever.
6. Schools are a nation's pride.
7. Brevity is the soul of wit.

PREDICATE PRONOUNS.

Copy the following sentences:—

1. Who is it ?
2. It is I.
3. It is we.
4. It is you.
5. It is he.
6. It is she.
7. It is they.

Point out the subject of each sentence. Have all the sentences the same subject? Is this subject a noun or a pronoun? Does it denote any definite object? Tell its *person, number, gender, and case.*

What pronoun do you find in each predicate? In what case is each of these pronouns?

A pronoun that belongs to the predicate, and denotes the same person or thing as the subject, is called a *predicate pronoun*.

A predicate pronoun is in the same case as the subject.

What verb is used as *copula* in each of these sentences?

Write an appropriate answer—using a predicate pronoun—to each of the following questions:—

1. Who was it ?
2. Was it you ?
3. Was it he ?
4. Was it she ?
5. Was it they ?

POSSESSIVE PRONOUNS.

Write the following sentences for dictation:—

1. Who has my book ?
2. We have learned our lessons.
3. Is your pony lame ?
4. John has lost his cap.
5. Clara is visiting her aunt.
6. The bird is calling its mate.
7. The pupils love their teacher.
8. Whose knife have you ?

Tell the kind of each sentence. What is the subject of each sentence ?

Point out all nouns, and tell the number of each.

Point out all pronouns, and tell which are *personal* pronouns. Tell the person, number, and gender of each.

Which pronouns denote *ownership* ? In what case are they ?

A pronoun used to denote an *owner*, or *possessor*, is called a possessive pronoun, and is in the possessive case.

A possessive pronoun must agree with its antecedent in gender, person, and number.

Fill each of the following blanks with an appropriate possessive pronoun referring to the subject:—

1. The boy lost —— way.
2. Maud recited —— lesson well.
3. Your hat has lost —— feather.
4. These pens are spoiled; —— points are broken.

NOUNS USED AS OBJECT COMPLEMENTS.

Copy the following sentences:—

1. William has a fine pony.
2. George caught a rabbit.
3. John broke this knife.

Point out each verb, and tell the subject of each.

Does *has* make a complete predicate by itself? —
caught? — *broke*?

A verb that does not form a complete predicate by itself is called an *incomplete verb*; one that forms a complete predicate by itself is called a *complete verb*.

What noun completes the meaning of *has* by showing *what* William has? — of *caught*, by showing *what* George caught? — of *broke*, by showing *what* John broke?

A word used to complete the meaning of a verb by denoting the object directly affected by the action, is called an *object complement*, or *direct object*.

A word used as an object complement is in the objective case.

A verb that takes a direct object is called a *transitive verb*; one that is used without a direct object is called *intransitive*.

Point out all direct objects in the following sentences:—

1. Syllables govern the world.— *John Selden*.
2. A dewey freshness fills the silent air.— *Southey*.
3. Some raise the sail, some seize the oar.— *Scott*.
4. Lay down the ax; fling by the spade.— *Bryant*.

PRONOUNS USED AS OBJECT COMPLEMENTS.

Copy the following sentences:—

1. Do you see me ?
2. Do you see us ?
3. Whom do you see ?
4. We see you.
5. We see him.
6. We see her.
7. We see them.
8. What do you see ?
9. Which do you see ?
10. Have you my knife ?
11. I have it.

What word is used as object complement in each sentence ? Which object complement is a noun ? Which are personal pronouns ? Which are pronouns used in asking questions ? Notice that a pronoun used in asking a question is called an *interrogative pronoun*.

The interrogative pronouns used as object complements are *whom*, *which*, and *what*.

The personal pronouns used as object complements are *me*, *us*, *you*, *him*, *her*, *it*, and *them*.

In using pronouns, care should be taken to use the right *form* in the right *case*.

Point out all direct objects in the following sentences:—

1. Place me among the rocks I love.—*Byron*.
2. They chained us each to a column stone.— *Byron*
3. What means yon faint halloo ? — *Scott*.



STUDY OF A POEM.

Tell what you can see in the picture on the opposite page.

Study the following poem: —

THE BAREFOOT BOY.

Blessings on thee, little man,
Barefoot boy, with cheek of tan !
With thy turned-up pantaloons,
And thy merry whistled tunes ;
With thy red lip, redder still
Kissed by strawberries on the hill ;
With the sunshine on thy face,
Through thy torn brim's jaunty grace ;
From my heart I give thee joy,—
I was once a barefoot boy !
Prince thou art,— the grown-up man
Only is republican.
Let the million-dollared ride !
Barefoot, trudging at his side,
Thou hast more than he can buy.
In the reach of ear and eye,—
Outward sunshine, inward joy;—
Blessings on thee, barefoot boy !

Oh, for boyhood's painless play,
Sleep that wakes to laughing day,
Health that mocks the doctor's rules,
Knowledge never learned of schools,—
Of the wild bee's morning chase,
Of the wild-flower's time and place,
Flight of fowl, and habitude
Of the tenants of the wood;

STUDY OF A POEM.

How the tortoise bears his shell,
How the woodchuck digs his cell,
How the ground-mole sinks his well;
How the robin feeds her young,
How the oriole's nest is hung;
Where the whitest lilies blow,
Where the freshest berries grow,
Where the ground-nut trails its vine,
Where the wood-grape's clusters shine;
Of the black wasp's cunning way,
Mason of his walls of clay,
And the architectural plans
Of gray hornet artizans: —
For, eschewing books and tasks,
Nature answers all he asks;
Hand in hand with her he walks,
Face to face with her he talks,
Part and parcel of her joy, —
Blessings on the barefoot boy!

(The Barefoot Boy.) — *John Greenleaf Whittier.*

Point out as many nouns as you can, and tell the person, number, and gender of each. Which nouns are used as *subjects*? — as *object complements*? Which nouns are in the *possessive case*?

Point out as many pronouns as you can, and tell the person, number, and gender of each. Which pronouns are used as *subjects*? — as *object complements*?

Notice the old forms, *thou*, *thy*, and *thee*. These are often used in poetry.

STUDY OF A POEM.

Study the following poem:—

DISCONTENT.

Down in a field, one day in June,
The flowers all bloomed together,
Save one, who tried to hide herself,
And drooped that pleasant weather.

A robin that had soared too high
And felt a little lazy,
Was resting near a buttercup
That wished she were a daisy.

For daisies grow so big and tall;
She always had a passion
For wearing frills about her neck
In just the daisies' fashion.

And buttercups must always be
The same old, tiresome color,
While daisies dress in gold and white,
Although their gold is duller.

“Dear robin,” said this sad young flower,
“Perhaps you'd not mind trying
To find a nice white frill for me
Some day, when you are flying.”

“You silly thing,” the robin said,
“I think you must be crazy;

STUDY OF A POEM—(*Continued.*)

I'd rather be my honest self
Than any made-up daisy.

“You're nicer in your own bright gown;
The little children love you.
Be the best buttercup you can,
And think no flower above you.

“Though swallows leave me out of sight,
We'd better keep our places;
Perhaps the world would all go wrong
With one too many daisies.

“Look bravely up into the sky,
And be content with knowing
That God wished for a buttercup
Just here, where you are growing.”

— Sarah O. Jewett.

Point out as many nouns, pronouns, and finite verbs as you can find in this poem.

Which nouns are in the singular number? Which are in the plural number? Write the plural of each singular noun.

Tell the person and number of each pronoun.

Point out all nouns and pronouns used as *subjects*,—as *object complements*. Point out all *predicate nouns*. Which nouns are in the *possessive case*? Which pronouns are in the *possessive case*?

Tell the person and number of each finite verb. Point out all transitive verbs.

PRONOUNS THAT DENOTE BOTH OWNER AND THING POSSESSED.

Copy the following sentences:—

1. This book is mine.
2. These marbles are ours.
3. I have no pen; will you lend me yours?
4. Mary has her book, and John has his.
5. John has his slate, and Mary has hers.
6. I have my books, and my brothers have theirs.

Point out all nouns. Point out all personal pronouns. Which are in the nominative case? Which are used to denote ownership, or possession?

Point out each possessive pronoun used with a noun to denote an *owner*. Point out each possessive pronoun used without a noun to denote both *owner* and *thing possessed*.

Which are used as predicate pronouns?—as object complements?

Notice that *mine*, *ours*, *yours*, *his*, *hers*, *theirs*, denote both *possessor* and *object possessed*. These words are commonly said to be in the *possessive case*, but may be used as subjects, as predicates, and as objects.

Fill each of the following blanks with the right word:—

1. You have had your turn, now we will have —— .
2. John says these apples are —— .
3. Ida says this hat is —— .
4. The boys say the playthings are —— .

DECLENSION OF PRONOUNS.

Learn the following table:—

PERSONAL PRONOUNS.

FIRST PERSON.			SECOND PERSON.	
CASE.	SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Nom.	I	we	you	you
Poss.	my	our	your	you ^r
Obj.	mine	ours	yours	yours
	me	us	you	you

THIRD PERSON, SINGULAR NUMBER.

CASE.	MASCULINE.	FEMININE.	NEUTER.
Nom.	he	she	it
Poss.	his	her	its
Obj.	him	hers	it
		her	

PLURAL FOR ALL GENDERS.

Nom.	they
Poss.	their
Obj.	theirs
	them

INTERROGATIVE PRONOUNS.

CASE.	SINGULAR AND PLURAL NUMBER.		
Nom.	who	which	what
Poss.	whose	(whose)	
Obj.	whom	which	what

WORDS THAT DESCRIBE OBJECTS — ADJECTIVES.

Copy the following sentences: —

1. See those pretty flowers!
2. What a beautiful sunset!
3. A strong wind was blowing.
4. Deep drifts of snow hid the fences.
5. The little pond was covered with white lilies.
6. A tall tree stood by the gate.
7. I like sweet apples best.
8. We heard a loud cry.

Point out all nouns and all pronouns.

What word is used with *flowers* to describe the objects denoted by it? — *drifts*? — *lilies*? — *apples*?

What word is used to describe the object denoted by *sunset*? — *wind*? — *pond*? — *tree*? — *cry*?

We often use words to *describe* the objects of which we speak, and which we denote by nouns and pronouns.

These words belong to a class of words called *adjectives*, and are said to *modify* the nouns or pronouns with which they are used.

Use each of the following adjectives in a sentence: —

large	old	green	savage	sharp
small	new	white	heavy	dull
great	tall	black	round	rough
little	red	yellow	good	smooth
young	blue	bitter	poor	straight
short	gray	bright	rich	narrow
long	sly	honest	sour	hard

PREDICATE ADJECTIVES.

Copy the following sentences: —

1. The air is warm.
2. These roses are beautiful.
3. Is this orange sweet?
4. The children are happy.
5. I am weary.
6. You are studious.

What adjective is used to describe the object denoted by *air*? — *orange*? — *I*? — *you*?

What adjective is used to describe the objects denoted by *roses*? — *children*?

Does the adjective *warm* form part of the subject, or of the predicate? — *beautiful*? — *sweet*? — *happy*? — *weary*? — *studious*?

Notice that adjectives that describe are often used with *copulas* to form *predicates*.

An adjective used in this way is called a *predicate adjective*.

Notice that predicate nouns, pronouns, and adjectives are often called *attribute complements*, because they denote *attributes* belonging to subjects, and complete the meaning of copulative verbs.

Use each of the following adjectives as an attribute complement: —

round	heavy	good	yellow	bad
square	honest	swift	bitter	well
short	straight	tame	narrow	slow
large	smooth	kind	brown	wild

ADJECTIVES — *A*, OR *AN*, AND *THE*.

Copy the following sentences:—

1. A bird has two wings.
2. An orange is yellow.
3. The boy ran away.

Point out all nouns. What little word is used with *bird* to show that no particular bird is meant? — with *orange* to show that no particular orange is meant? — with *boy* to show that a particular boy is meant?

The little words *a*, or *an*, and *the*, are adjectives, and have a special use.

A, or *an*, is used with a noun to show that no definite or particular object is meant by it, but that it applies equally well to any object of the whole class.

A is used before a word beginning with a *consonant sound*.

An is used before a word beginning with a *vowel sound*.

The is used with a noun to show that a definite and particular object is meant.

Put *a* or *an* in each of the following blanks:—

1. — hero has fallen.
2. We have waited — hour.
3. — effort must be made.
4. They made — united effort.
5. — honest man may be trusted.
6. The messenger was — one-armed man.

STUDY OF A POEM.



Tell what you can see in this picture.
Study the following stanzas:—

Jingle! jingle! here we go,
Gliding o'er the frozen snow,—
Two-horse team, and double sleigh
Filled with lads and lasses gay.

Swift the steaming horses fly,
Woods and fields go rushing by;
Farmers' dogs along the way
Vainly chase our speeding sleigh.

STUDY OF A POEM.

Silver moonbeams shed their light
In the still and frosty night,
Lighting us upon our way,
Turning darkness into day.

Countless stars peep forth on high,—
Diamonds sparkling in the sky,—
Feeble though their light may be,
Pleasant still for eyes to see.

On the air the music swells
Of the merry, jingling bells,
To the hoof-beats keeping time
With a sweet and pleasant chime.

Loud our happy voices ring,
As with happy hearts we sing
Joyful melodies, which wake
Echoes by the silent lake.

Gliding o'er the frozen snow,
Homeward turning, now we go,—
Two-horse team and double sleigh,
Merry lads and lasses gay.

(The Sleighride.) — *O. E. H.*

Point out all nouns. Point out all adjectives used with nouns to describe objects.

Point out all nouns and pronouns in the possessive case.

Point out all object complements. Point out all finite verbs, and tell the person and number of each.

SPECIAL RULES FOR USE OF *A*, OR *AN*, AND *THE*.

Copy the following sentences: —

1. I have an apple and an orange.
2. A man, a boy, and a dog were in the boat.
3. The farmer and the lawyer could not agree.
4. Mr. Brown is a farmer and lawyer.
5. John has a black and white pony.
6. Henry has a black and a white pony.

Can you tell why *an* is used before both *apple* and *orange*, and not simply before the first?

Can you tell why *a* is used three times, instead of once, in the second sentence?

Why is *the* used before both *farmer* and *lawyer* in the third sentence?

Why is not *a* used before *lawyer* as well as before *farmer*, in the fourth sentence?

Can you tell how many *ponies* *John* has? — *Henry*?

Notice that *a*, *an*, or *the* should be used before each noun if *different objects* are meant, but only before the first if all the nouns denote the same object.

Explain the use of *a*, *an*, *the* in each of the following sentences: —

1. Bring me the ice and water.
2. Bring me the ice and the water.
3. I want a cap and a hat.
4. Webster was an orator and statesman.
5. We love the red, white, and blue.
6. I have a red and a white rose.

ADJECTIVES THAT POINT OUT OBJECTS.

Copy the following sentences: —

1. This apple is sour.
2. These apples are hard.
3. That flower is a peony.
4. Those flowers are tulips.
5. Yon tree is an elm.
6. Yonder ditch is dry.

Point out all nouns, and tell the number of each.

What word is used in the first sentence to *indicate*, or *point out*, the apple spoken of? — in the second sentence, to *point out* the apples spoken of?

What other words in these sentences are used with nouns to *point out*, as it were, the objects named?

Would you use *this* with a plural noun, or *these* with a singular noun?

With which number would you use *that*? — *those*?

Would you use *this* to point out a thing at a distance, or *that* to point out an object close by?

Would you use *yon* and *yonder* to indicate objects near at hand?

Notice that *this*, *these*, *that*, *those*, *yon*, and *yonder* are used to *indicate* or *point out* objects.

This and *that* are used only with singular nouns, *these* and *those* only with plural nouns.

This and *these* point out objects near the speaker; *that*, *those*, *yon*, and *yonder* point out objects at a distance.

From their use, these words are sometimes called *demonstrative adjectives*.

ADJECTIVES THAT SHOW HOW MANY.

Write the following sentences from dictation: —

1. We have recited nine lessons.
2. Have you learned the tenth lesson?
3. The book contains twenty-eight chapters.
4. The twenty-fifth page is missing.

What word is used with *lessons* to show *how many* lessons have been recited? — with *chapters* to show *how many* chapters the book contains?

What word is used with *lesson* to show the *place* of the lesson in a *numbered series*? — with *page* to show the *number* of the page in a *series*?

Notice that words used with nouns to show the number of objects spoken of, are called *numeral adjectives*.

Some numerals simply show *how many* objects are meant. These are called *cardinal numerals*.

Ex.—One, two, three, four, five.

Some numerals show which object in a numbered series is meant. These are called *ordinal numerals*.

Ex.—First, second, third, fourth, fifth.

Compound numerals between *twenty* and *one hundred* should be written with a *hyphen*.

Ex.—Twenty-two, twenty-second.

Write the cardinal numerals from *one* to *thirty*.

Write the ordinal numerals from *first* to *thirtieth*.

Write five sentences containing cardinal numerals.

Write five sentences containing ordinal numerals.

DISTRIBUTIVE ADJECTIVES.

Copy the following sentences: —

1. Each knife had three blades.
2. Every pupil must learn this lesson.
3. Either pen will do.
4. Neither boy was hurt.

Is *one* knife, or *more than one*, spoken of in the first sentence? What word shows that *several knives* are spoken of *singly*?

What word is used with *pupil* to show that *several pupils* are spoken of *singly*?

How many *pens* are spoken of in the third sentence? What word shows that *two pens* are meant, and that each is spoken of *singly*?

How many boys are spoken of in the last sentence? Are these boys spoken of *collectively*, or *singly*? What word shows this?

Notice that *each*, *every*, *either*, and *neither* are used with *singular nouns* to show that a number of objects are spoken of *singly*.

On account of this peculiar use, these words are called *distributive adjectives*.

Each and *every* imply an *indefinite* number of objects.

Either and *neither* imply that *two* objects are meant. *Either* implies the *acceptance* of *one* of two objects—it makes no difference *which*.

Neither implies the *rejection* of *both* objects.

Write sentences containing distributive adjectives.

STUDY OF A POEM.

Tell what you can see in the picture on the opposite page. Study carefully the following poem:—

THE RAIN.

Like a gentle joy descending,
To the earth a glory lending,
Comes the pleasant rain.
Fairer now the bowers are growing,
Fresher now the winds are blowing,
Swifter now the streams are flowing,
Gladder waves the grain.
Grove and forest, field and mountain
Bathing in the crystal fountain,
Drinking in the inspiration,
Offer up a glad oblation.
All around, about, above us,
Things we love, and things that love us,
Bless the gentle rain.

Children's voices now are ringing,
Some are shouting, some are singing,
On the way to school;
And the beaming eye shines brighter,
And the bounding pulse beats lighter,
As the little feet grow whiter,
Paddling in the pool.
Oh, the rain ! it is a blessing,
Sweeter than the sun's caressing,
Softer, gentler — yea, in seeming
Gladder than the sunlight gleaming,
To the children shouting, singing,
With the voices clear and ringing,
Going to the school.



STUDY OF A POEM.

Beautiful, and still, and holy,
Like the spirit of the lowly,
Comes the quiet rain;
'Tis a fount of joy distilling,
And the lyre of earth is trilling
With a music low and thrilling,
Swelling to a strain.
Nature opens wide her bosom,
Bursting buds begin to blossom;
To her very soul 'tis stealing,
All the springs of life unsealing;
Singing stream and rushing river
Drink it in, and praise the Giver
Of the blessed rain.

Lo! the clouds are slowly parting,
Sudden gleams of light are darting
Through the falling rain;
Bluer now the sky is beaming,
Softer now the light is streaming,
With its shining fingers gleaming
'Mid the golden grain;
Greener now the grass is springing,
Sweeter now the birds are singing,
Clearer now the shout is ringing;
Earth, the purified, rejoices
With her silver-sounding voices,
Sparkling, flashing like a prism,
In the beautiful baptism
Of the blessed rain.

— *Lura Anna Boies.*

STUDY OF A POEM.

Point out all nouns, and tell the person, number, and gender of each. Point out each noun used as a *subject*. In which case are these nouns? Point out all nouns in the *possessive* case. Point out all nouns used as *object complements*.

What is meant by *fountain*?—*crystal*?—*inspiration*?—*oblation*?—*pulse*?—*pool*?—*lyre*?—*prism*?

Point out all personal pronouns, and tell the person, number, gender, and case of each.

Point out all finite verbs, and tell the person and number of each. Which are transitive? Which are intransitive? Point out each finite verb used as a copula, and tell what it connects.

Point out all adjectives. Which *describe* objects? Notice that adjectives that describe objects are called *descriptive* adjectives. Which adjectives *define*, or *limit*, objects without describing them? Notice that adjectives that *limit* objects, but do not describe them, are called *definitive* adjectives. Point out all adjectives used as *predicate adjectives*.

EXERCISES.

Write a composition about *Rain*.

Tell something about each of the following points:—

1. What rain is.
2. Where rain comes from.
3. How clouds are made.
4. What makes the rain fall.
5. What good the rain does.

INTERROGATIVE ADJECTIVES.

Copy the following sentences : —

1. What book have you ?
2. Which book have you ?
3. What story are you reading ?
4. Which story are you reading ?
5. What men do you see ?
6. Which men do you see ?

Tell the *kind* of each of these sentences.

By what word is each question introduced ? Do these words also modify nouns ? What noun does each modify ?

Can you perceive any difference of meaning in the first two sentences ? — in the next two ? — in the last two ?

A word used to ask a question, and at the same time modify a noun, is called an *interrogative adjective*.

There are but two interrogative adjectives, — *which* and *what*.

Which asks questions about *definite* or *known* objects.

What asks questions about *indefinite* or *unknown* objects.

Write an appropriate answer to each of the above questions. Fill each of the following blanks with *which* or *what* : —

1. ——— orange will you have ?
2. ——— lesson did you learn ?
3. ——— boy is that ?
4. ——— kind of bird is that ?
5. ——— book did he choose ?
6. ——— numbers did he select ?
7. ——— conquest brings he home ?
8. ——— rivers flow to the sea ?

PROPER ADJECTIVES.

Write the following sentences from dictation :—

1. Have you any French books?
2. We are reading some German stories.
3. This Latin lesson is hard.
4. Ancient Spanish history is interesting.
5. Who discovered the American continent?

Point out all nouns, and tell how each is used.

What adjectives are used to modify *books*? — *stories*? — *lesson*? — *history*? — *continent*?

Which adjectives are derived from *proper nouns*? Can you tell what noun each is derived from? With what kind of letter does each begin?

There are many adjectives which are derived from proper nouns. These are called *proper adjectives*.

When we write a proper adjective, we should begin it with a capital letter.

Write the following proper adjectives from dictation, and tell what noun each is derived from :—

English

Scotch

Welsh

Irish

Danish

Swedish

Norwegian

Finnish

Russian

Polish

Austrian

Hungarian

Bohemian

Italian

Roman

Portuguese

Castilian

Moorish

Greek

Athenian

Turkish

Cretan

Persian

African

Indian

Chinese

Japanese

NOUNS USED AS ADJECTIVES.

Write the following sentences from dictation : —

1. The summer days have come.
2. Autumn leaves are falling.
3. March winds are blowing.
4. I have a gold watch.
5. See this silver cup.
6. A stone wall inclosed the field.

Point out all nouns, and tell the kind of each.

Which nouns are used as *subjects*? Which are used as *object complements*?

Point out each noun used as an adjective to modify another noun.

We often use a noun to modify another noun, in the same manner as we use adjectives. A noun so used suffers no change of form, and retains its proper meaning as a noun.

Write five sentences containing nouns used as adjectives.

Point out all nouns used as adjectives in the following sentences, and tell what each modifies : —

1. The trumpet's silver sound is still. — *Scott*.
2. From eastern rock to sunset wave
The continent is ours. — *Holmes*.
3. By fairy hands their knell is rung. — *Collins*.
4. The quiet August noon has come. — *Bryant*.
5. Full knee-deep lies the winter snow. — *Tennyson*.
6. Up rose the glorious morning star. — *Longfellow*.
7. An iron bar the warrior took. — *Scott*.

COMPARISON OF ADJECTIVES.

Write the following sentences from dictation : —

1. George is strong.
2. James is stronger than George.
3. Henry is the strongest boy in school.

What *quality* is said to belong to *George*? In the second sentence, how many boys are compared with respect to this quality? In the third sentence, how many boys are compared with respect to this quality?

How are different degrees of this quality expressed?

Notice that the same quality may exist in different degrees in different objects or in the same object at different times.

The variation of a word to express different degrees of a given quality, is called *comparison*.

There are three degrees of comparison, called *positive*, *comparative*, and *superlative*.

The *positive degree* is expressed by the simple form of the adjective.

Ex.— Large, tall, long, short, green.

The *comparative degree* is expressed by adding *er* to the positive, or by prefixing *more* or *less*.

Ex.— Larger, taller, longer; more diligent, less eager.

The *superlative degree* is expressed by adding *est* to the positive, or by prefixing *most* or *least*.

Ex.— Largest, tallest, longest; most diligent, least eager.

COMPARISON OF ADJECTIVES.

Learn the following table :—

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
REGULAR COMPARISON.		
hard noble lonely handsome	harder nobler lonelier handsomer	hardest noblest loneliest handsomest
IRREGULAR COMPARISON.		
good bad much little	better worse more less	best worst most least
COMPARISON WITH MORE, LESS, MOST, LEAST.		
beautiful splendid studious exact	more beautiful less splendid more studious less exact.	most beautiful least splendid most studious least exact

Notice that adjectives ending with *y* preceded by a consonant change *y* to *i* before *er* and *est*.

More, *most*, *less*, *least*, are used in comparing adjectives of more than two syllables, and also in comparing those of two syllables with accent on the last.

The comparative is used in comparing *two* objects, the superlative in comparing more than two.

Write the comparison of the following adjectives :—

bitter	happy	excellent	able	precise
sweet	merry	industrious	tame	savage
sour	friendly	attentive	wild	truthful

STUDY OF A PROSE SELECTION.

THE DAISY.



Out in the country, close by the roadside, stood a villa. Before it was a little garden of flowers with a white-washed fence around it. Close to it, on the edge of the ditch, a little daisy grew in the midst of the most beautiful green grass. The sun shone upon her just as warmly and brightly as upon the large, beautiful, and showy flowers in the garden. And so she grew from hour to hour.

One morning she stood in full bloom with her little shining-white leaves shooting out, like rays of light, about the little golden sun in the center. She did not consider that no one would see her there in the grass, and that she was a poor, despised flower. No, she was happy and contented. She looked up at the warm sun, and listened to the lark singing in the air.

The little daisy was as happy as if the day had been a grand holiday, although it was only Monday. All the children were at school. And while they sat on their benches learning from books, she sat on her little green

STUDY OF A PROSE SELECTION.

stalk, learning from the warm sun, and from everything about her, how good God is; and it seemed to her quite fitting that the little lark should express so clearly and beautifully in song everything that she felt in her own heart in silence.

The daisy looked up with reverence to the happy bird that could sing and fly; but she was not grieved because she could not sing and fly, too. “I can see and hear,” she thought; “the sun shines upon me, and the wind kisses me. Oh, how fortunate I am!”

In the garden stood many stately flowers, which made the greater show the less fragrance they had. The sunflower puffed herself up in order to be larger than a rose; but size doesn’t count for everything. The tulips had the most beautiful colors—that they well knew—and they held their heads high that they might be seen the better. They did not notice the little daisy outside the garden at all; but she looked in at them all the more, and thought:—

“How rich and beautiful they are! The pretty birds fly down and visit them! Thank God, I stand near enough to see their splendor!”

Just then — “Kee-vit” — the lark came flying down, but not to the tulips;—no, down into the grass to the poor daisy, who was so startled that she did not know what to think.

(Continued on page 103.)

Point out all nouns and all pronouns, and tell the person, number, gender, and case of each. Point out all adjectives that describe, and tell the degree of each.

WORDS THAT MODIFY VERBS — ADVERBS.

Copy the following sentences: —

1. The horse ran swiftly.
2. Mary always recites promptly.
3. The sparks flew upward.
4. The boy ran away.
5. It soon began to rain.
6. James rises early.

What word modifies the meaning of *ran* by showing *how* the horse ran?

What two words modify *recites*?

What word modifies *flew*? — *ran*, in the fourth sentence? — *began*? — *rises*?

What do you call the words *ran*, *recites*, *flew*, *began*, and *rises*?

A word used to modify the meaning of a *verb* is called an *adverb*. *Adverb* means *a word added to a verb*.

Write sentences, using the following verbs, and joining to each verb an appropriate adverb: —

sings	jumps	rises	listens
talks	studies	walks	blows
runs	writes	rides	falls
sails	sets	reads	

Point out all adverbs in the following sentences: —

1. The wind blew violently.
2. The boy quickly picked up the purse.
3. Henry often reads late.
4. The poor woman gazed sadly around.

ADVERBS THAT DESCRIBE.

Copy the following sentences:—

1. The sun shines brightly.
2. The ship sailed slowly.
3. The river rose steadily.
4. The man acted nobly.
5. Henry walked fast.
6. George recites well.

What word describes the *action* expressed by *shines*?
— *sailed*? — *rose*? — *acted*? — *walked*? — *recites*?

Adverbs that describe actions by showing *how* they are performed, are usually called adverbs of *manner*.

The adverb of manner is closely connected in sense with the descriptive adjective.

Most adverbs of manner are derived from descriptive adjectives, either by adding the syllable *ly*, or by changing final *e* to *y*.

Ex.—Slow, slowly; brave, bravely; able, ably.

Adjectives that end with *y* preceded by a consonant, change *y* to *i* before *ly*.

Ex.—Happy, happily; merry, merrily.

Form an adverb of manner from each of the following descriptive adjectives, and use it in a sentence:—

swift	cherry	pleasant	sober	sad
wise	heavy	handsome	sweet	bad
brief	ready	furious	sour	rich
kind	rapid	stubborn	wild	poor
tame	bitter	savage	evil	sharp

ADVERB OF MANNER — PREDICATE ADJECTIVE.

Copy the following sentences: —

1. The boy looks ill.
2. These men look strong.
3. The prisoner looked defiantly around.
4. The air grew cold.
5. The grain grew rapidly.
6. The pebble felt smooth.
7. The man felt ill.
8. The blind boy felt his way carefully.

Does *ill* describe the *boy*, or the action of *looking*?
Does *looks* express action in this sentence?

What does *strong* describe? — *defiantly*? — *cold*? —
rapidly? — *smooth*? — *ill*, in the seventh sentence? —
carefully?

Notice that an adverb of manner should not be used to modify a verb that does not express action. When we say, “The field looks green,” we do not use *looks* to express an action, and consequently should not use an adverb after it, but a predicate adjective.

Fill each of the following blanks with an adverb or an adjective: —

1. The edge of this knife feels ——
2. The sun shines —— .
3. The air feels —— .
4. The wind is blowing —— .
5. You look —— .
6. The man looked up —— .

ADVERBS OF PLACE.

Copy the following sentences: —

1. Where is Henry?
2. He is yonder.
3. Are you going out?
4. Pick up that book.
5. The bird flew away.

What word is used to modify *is* in the first sentence? — *is* in the second sentence? — *going*? — *pick*? — *flew*?

Can you tell what idea is expressed by these adverbs?

Many adverbs express some idea of *place*. Such adverbs are called *adverbs of place*.

Adverbs of place express three kinds of ideas of place,—place *from which*, place *in which*, and place *toward which*.

Write sentences containing the following adverbs of place, and tell which idea is expressed by each: —

where	up	around	forward
whence	down	about	backward
whither	in	below	upward
here	out	before	downward
hither	within	behind	eastward
there	without	outside	westward
thither	on	inside	seaward
yonder	off	through	landward
away	by	over	skyward
back	above	along	overboard

ADVERBS OF TIME.

Copy the following sentences:—

1. When did you arrive?
2. I arrived yesterday.
3. Will you return soon?
4. I shall return to-morrow.
5. We always rise early.

What adverb modifies *arrive*? — *arrived*? — *return*, in the third sentence? — *return*, in the fourth sentence? — what two adverbs modify *rise*?

Can you tell what idea is expressed by each of the adverbs in these sentences?

Adverbs that express ideas of time, are called *adverbs of time*.

An adverb of time may denote *when*, *how long*, *how often*, or a *succession in time*.

Thus, *now*, *then*, *seen*, denote *when*; *never*, *always*, *forever*, denote *how long*; *daily*, *hourly*, *frequently*, denote *how often*; and *firstly*, *secondly*, *lastly*, denote a *succession in time*.

Write sentences containing the following adverbs, and tell what each denotes:—

now	always	to-day	often
then	forever	to-night	daily
soon	before	to-morrow	hourly
early	afterward	immediately	weekly
late	ago	frequently	monthly
ever	once	usually	yearly
never	twice	presently	again

ADVERBS THAT MODIFY ADJECTIVES AND ADVERBS.

Copy the following sentences: —

1. These lemons are very sour.
2. This knife is too dull.
3. The boy ran still more rapidly.
4. The wind blew less violently.
5. The weather is exceedingly warm.

What word is used to modify *sour*? — *dull*? — *rapidly*?
— *more*? — *violently*? — *warm*?

What kind of word is *sour*? — *dull*? — *warm*?

What kind of word is *rapidly*? — *violently*?

Notice that certain words are frequently used to modify adjectives and adverbs, chiefly those denoting quality. Such words are also called adverbs, although not used to modify verbs.

Adverbs used to modify adjectives and other adverbs are such as express *degree*, and for this reason they are called *adverbs of degree*.

Tell the kind of each adverb in the following sentences and tell what it modifies: —

1. It is raining quite hard.
2. Alice is much prettier than Maud.
3. Charles is much less diligent than John.
4. This soup is quite good enough for you.
5. This problem is extremely difficult.
6. Henry was still less fortunate than I.
7. My coat is little better than none.
8. Clara plays most beautifully.

MODAL ADVERBS.

Copy the following sentences: —

1. This apple is *not* sweet.
2. It will *probably* rain.
3. I shall *certainly* go.
4. *Perhaps* the train has gone.
5. *Surely* you are mistaken.
6. *Accordingly*, the boy took the money.
7. The story, *indeed*, was incredible.
8. Yes, my father is at home.
9. *Possibly* he may come yet.

Can you tell how *not* is used? — *probably*? — *certainly*? — *perhaps*? — *surely*? — *accordingly*? — *indeed*? — *yes*? — *possibly*?

Do you think these words are adverbs?

Notice that there are certain words that have a modifying effect usually on a *whole statement*, rather than on a single word.

Such words are called *modal adverbs*, because they show how a person regards the statement.

Modal adverbs include —

1. Words of *affirmation*; as, *yes*, *yea*, *surely*, *truly*.
2. Words of *denial*; as, *no*, *nay*, *not*, *nowise*.
3. Words denoting *possibility*; as, *possibly*, *probably*, *perhaps*, *perchance*.
4. Words denoting *cause*; as, *accordingly*, *hence*.

Yes and *no* are sometimes called sentence words, because each may represent a whole sentence.

Ex.— Are you ready? — Yes. Have you my pencil?
— No.

L. of C.

CONTRACTIONS WITH *NOT*.

Write the following sentences from dictation: —

1. I don't like to stay at home from school.
2. We don't care about going.
3. Arthur doesn't write well.
4. Isn't Richard with you?
5. We aren't going yet.
6. I wasn't whispering.
7. Weren't you at school yesterday?
8. I haven't time to play now.
9. My uncle hasn't returned yet.
10. They hadn't gone far when I overtook them.
11. Mayn't I use your new sled?
12. I can't find my cap.
13. John couldn't solve this problem.
14. You mustn't speak so loud.
15. Henry didn't come with us.
16. We won't stay late.
17. Alfred wouldn't wait for us.

Of what two words is *don't* composed? What letter is omitted? What mark is used to show the omission of this letter?

Notice that two syllables are often drawn together into one by the omission of one or more letters. This is called a *contraction*.

The omission of a letter is indicated by an *apostrophe*.

Point out all other contractions in the above sentences, and tell how each is made.

Write other sentences, using the same contractions.

COMPARISON OF ADVERBS.

Copy the following sentences: —

1. Charles ran fast.
2. George ran faster than Charles.
3. Henry ran fastest of all.

Notice that an adverb, like an adjective, may be varied to express different degrees of comparison.

Learn the following table: —

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
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REGULAR COMPARISON.

soon late high early	sooner later higher earlier	soonest latest highest earliest
-------------------------------	--------------------------------------	--

IRREGULAR COMPARISON.

well badly much little	better worse more less	best worst most least
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COMPARISON WITH MORE, LESS, MOST, LEAST.

swiftly lightly nobly	more swiftly less lightly more nobly	most swiftly least lightly most nobly
-----------------------------	--	---

Notice that nearly all adverbs of more than one syllable are compared by means of the adverbs of degrees. *more, less, most, least.*

Many adverbs do not admit of comparison.

ADVERBIAL OBJECTIVES.

Copy the following sentences: —

1. This stick is a foot long.
2. How many times did you call?
3. This package is a pound too light.
4. Are these gloves worth a dollar?
5. You left town a day too soon.
6. Do you go South every winter?
7. I came home last night an hour later than usual.

By what noun is *long* modified? — *call*? — *light*? — *worth*? — *soon*?

By what nouns is *go* modified? — *came*?

Which of these nouns denote *direction*? *time*? a *measure of length, weight, value, or time*?

Which modify *verbs*? — *adjectives*? — *adverbs*?

Notice that nouns denoting *direction, time, or measure (length, distance, value, weight, time)* are often used as adverbial modifiers of verbs, adjectives, or adverbs.

Nouns used in this way are in the objective case, and are called *adverbial objectives*.

Point out all adverbial objectives in the following sentences, and tell what each modifies: —

1. This ship can sail twelve knots an hour.
2. It has been raining all day.
3. The river is a mile wide.
4. I am ten years old.
5. This coat is worth ten dollars.

STUDY OF A PROSE SELECTION.

THE DAISY.— *Continued.*



The little bird danced about her and sang: “How soft the grass is! What a lovely little flower with gold in her heart and silver on her dress!” For the yellow spot in the daisy looked like gold, and the little leaves round about it shone silver-white.

How happy the little daisy was, no one can understand. The bird kissed her with his beak, sang her a song, and then flew up

into the air again.

It was certainly a whole quarter of an hour before the flower could compose herself. Half-ashamed, and yet inwardly rejoiced, she looked toward the other flowers in the garden. For they had seen the honor and the happiness that had fallen to her lot, and they must surely comprehend what a joy it was.

But the tulips stood twice as stiff as before, and, moreover, they were red in the face, for they were angry. The sunflowers, too, were much offended. It was well they could not speak; otherwise the daisy would have got a regular scolding. The poor little flower could see very well that they were in a bad humor, and that grieved her to the heart.

STUDY OF A PROSE SELECTION.

Just then a girl came into the garden with a large, sharp, glittering knife. She went right up to the tulips and cut them off one after another.

“Oh,” sighed the little daisy, “that was terrible; now it is all over with them.”

Then the girl went away with the tulips. The daisy was very glad that she stood out there in the grass, and was only a little flower. She felt very thankful, and, as the sun set, she folded up her leaves, went to sleep, and dreamed all night long about the sun and the little bird.

The next morning, as the flower was again joyfully stretching out her white leaves, like little arms, to the air and the light, she recognized the voice of the bird, but now it had a mournful tone. Yes, the poor lark had good reason to be sad, for he was now a prisoner, and sat in a cage close by the open window.

He sang of freedom, of the green corn in the fields, and of the flight he could make with his strong wings, high up into the air. No wonder the poor little bird was sad as he sat there in his cage, a prisoner.

(Continued on page 111.)

Point out all adverbs, and tell the kind of each and what it modifies.

Point out all predicate adjectives. Point out all other adjectives, and tell what each modifies.

INFINITIVES.

Copy the following sentences:—

1. George wishes to speak.
2. The boy began to run.
3. I intended to write.
4. It is time to go.
5. To see is to believe.

Point out all finite verbs. Which express the idea of *action*? — of *being*?

What other words do you find in these sentences, that express the idea of action? What little word is used before each?

Notice that there are other forms of the verb besides the *finite verb*. One of these forms is used with *to*, and is called the *infinitive*. The infinitive is so called because it is not limited, like the finite verb, by the *person* and *number* of a *subject*.

The infinitive with *to* may be used as a *noun*, as an *adjective*, or as an *adverb*.

As a noun, the infinitive may be used as subject nominative, as predicate nominative, or as object complement.

Point out all infinitives in the following sentences, and tell how each is used:—

1. To seek is better than to gain.— *Whittier*.
2. The minstrels ceased to sound.— *Scott*.
3. Talking is not always to converse.— *Cowper*.
4. Music hath charms to soothe the savage breast.— *Congreve*.
5. Faithful friends are hard to find.— *Shakespeare*.

INFINITIVES — VERB-PHRASES.

Copy the following sentences: —

1. Henry can run fast.
2. Fanny may go home.
3. James must wait here.
4. Mary will write soon.

Point out all words that express the idea of *action*. Does each of these words *assert* the action alone by itself? What word is used with each as a *helping verb*?

Notice that often a single word is not sufficient to assert action or being of an object. In this case two or more words are used as *one verb*. Such a combination of words is usually called a *verb-phrase*.

Thus, in the sentence “Henry can run fast,” *can run* is used as one verb, and is a *verb-phrase*.

The infinitive without *to* is often used in verb-phrases with *may, can, must, shall, will, might, could, would, should, do, and did*.

Write five sentences containing infinitives used in verb-phrases.

Point out all verb-phrases and all infinitives in the following sentences: —

1. We shall try to do our duty.
2. Children should learn to obey.
3. We ought to improve our opportunities.
4. Did you write this letter?

PARTICIPLES.

Copy the following sentences:—

1. Arthur is writing.
2. Julia has recited.
3. William has fallen.
4. The train has gone.

How many words are used to tell what *Arthur* is doing?—what *Julia* has done?—what *William* has done?—what the *train* has done? Do these words in each sentence form a *verb-phrase*?

Is the second word in each verb-phrase an infinitive? Can you use the word *to* before it? If the word *to* can not be used before it, we know that it is not an infinitive.

Notice that the second word in each verb-phrase in these sentences is called a *participle*.

The participle is used in verb-phrases after *be* and *have*, and their various forms.

The participle may usually be recognized by the ending, which in the majority of cases is *ing* or *ed*.

Form participles from each of the following verbs by adding *ing* and *ed*. Notice that final *e* is dropped before these endings.

jump	row	treat	twinkle	twist
hope	flow	sail	sprinkle	drown
leap	play	heap	wrench	hunt

Model.—*Turn, turning, turned.*

PROGRESSIVE FORMS.

Copy the following sentences:—

1. The flowers are blooming.
2. The birds are singing.
3. Bees are gathering honey.
4. Grass is growing.
5. Leaves are rustling.
6. Children are playing.

Point out all verb-phrases. What is the last word of each? With what syllable does each participle end?

Notice that each of these verb-phrases represents an action as *continuing*. Verb-phrases that express action in this way are called *progressive forms of the verb*.

The first part of a progressive verb-phrase is a form of the verb *to be* used as a helping verb. The last word is a participle ending with *ing*.

Notice that in forming participles in *ing*, a single final consonant after a short vowel is doubled before the participle ending, if the verb consists of but one syllable, or has the accent on the last syllable.

Form a participle in *ing* from each of the following verbs, and use it in a sentence containing a verb-phrase:—

hop
skip
trip
tip
stop

rap
wrap
prop
spin
run

trim
set
sit
cry
try

dig
get
hit
put
shut

PARTICIPLES USED AS ADJECTIVES.

Copy the following sentences: —

1. The wounded deer escaped.
2. The wind scatters the falling leaves.
3. Have they found the lost child?
4. Can you mend this broken vase?
5. The setting sun paints the clouds.

By what word is *deer* modified? — *leaves*? — *child*?
— *vase*? — *sun*?

What are these modifying words?

Notice that participles are often used as *adjectives* to modify nouns.

Some participles are even subject to comparison like adjectives.

Ex.— Fitting, more fitting, most fitting; interesting, more interesting, most interesting.

Notice that final *y* after a consonant is changed to *i* before the participle ending *ed*.

Ex.— Cry, cried; try, tried.

Write sentences containing the following participles used as adjectives: —

rising	frightened	blinding
stolen	alarming	bitten
captured	fleeing	bleeding
howling	running	burning
fallen	frozen	bursting
falling	moving	chosen
growing	hidden	creeping
broken	bound	driving.

GERUNDS.

Copy the following sentences: —

1. Walking is good exercise.
2. Talking is not always conversing.
3. The farmers have finished plowing.
4. Harvesting has begun.
5. Reading good books improves the mind.
6. George is fond of reading.
7. Seeing is believing.
8. Loud talking is forbidden.

Point out all finite verbs. Which are used as copulas? Point out all verb-phrases. Of what does each consist?

Point out all other words that express the idea of action. Which of these words are used as subjects? — as attribute complements? — as object complements?

Notice that certain words formed from verbs are often used as *nouns*. Such words are usually called *gerunds*.

The simple gerund is formed from the infinitive by adding *ing*, and consequently is identical in form with the participle in *ing*.

Form gerunds from the following verbs, and use each in a sentence: —

do	read	study	whisper	ring
go	write	fight	whistle	rap
run	wait	drink	gallop	bleat
spin	stand	spell	quarrel	bark
eat	skate	sing	rustle	shout
sit	hear	reap	trample	howl

STUDY OF A PROSE SELECTION.

THE DAISY.— *Continued.*

The little daisy wanted to help him; but how should she go to work? Yes, that was hard to find out. She forgot altogether how beautiful everything about her was, how warm the sun shone, and how splendid and white her leaves looked. Alas! she could think only of the captive



bird, for whom she was unable to do anything.

Just then two little boys came out of the garden. One of them had in his hand a large, sharp knife like the one the girl had cut off the tulips with. They went right up to the daisy, who could not understand at all what they wanted.

STUDY OF A PROSE SELECTION.

“Here we can cut out a splendid piece of turf for the lark,” said one boy; and then he began to cut around the daisy in a square, so that she stood in the middle of the piece of turf.

“Tear the flower off,” said one boy; and the daisy shook with fear. For to be torn off was to lose her life, and now she wanted so much to live, since she was likely to go with the piece of turf to the captive lark in the cage.

“No, let her stay,” said the other boy; “she looks so pretty.”

And so the little daisy was left standing, and came with the turf into the cage to the lark.

But the poor bird uttered loud complaints over the loss of his freedom, and with his wings he beat against the bars of his cage. The little daisy could not speak to say a single comforting word, however much she wished to do so. And thus passed the whole forenoon.

“There’s no water here,” said the captive lark. “They have all gone away, and have forgotten to give me a drop to drink. My throat is dry and burning! I am all fire and ice inside, and the air is so heavy! Alas! I must die and leave the warm sunshine, the fresh, green grass, and all the glorious things that God has made!” And then he plunged his beak into the cool sod in order to refresh himself a little thereby.

(Continued, page 117.)

Point out all infinitives, participles, and verb-phrases.

Do you know what a quotation is? When a writer uses the exact words of another, these words form a quotation, and should be enclosed within *quotation-marks* (“ ”). Point out all quotations in this selection.

TRANSITIVE VERBS.

Copy the following sentences : —

1. Robert struck his pony with the whip.
2. The swimmer struck out for the shore.
3. The visitor rang the bell violently.
4. Suddenly the bell rang violently.
5. A hare and a tortoise ran a race.
6. The hare ran faster than the tortoise.
7. The wind blew violently.
8. The wind blew down a large tree.

Point out each verb followed by an object complement. Point out each verb used without an object complement.

You have learned (page 63) that a verb used with an object complement is called *transitive*. The word *transitive* means *passing over*. The action expressed by a transitive verb is represented as *passing over* from a *doer* to a *receiver*.

A verb that does not represent the action as passing over from a doer to a receiver is called *intransitive*.

Notice that some verbs are *always transitive*, some *always intransitive*, while others are sometimes transitive, sometimes intransitive.

Use each of the following verbs in two sentences, *transitively* in one, and *intransitively* in the other : —

sing	stop	buy	hide	pass	shake
hear	bite	drink	hold	read	shoot
see	break	drive	keep	ride	speak
sail	burn	feed	leave	sell	win

VOICE.

Copy the following sentences : —

1. The teacher punished William.
2. William was punished by his teacher.
3. The girl broke this pretty vase.
4. This pretty vase was broken by the girl.
5. Thomas brought water from the spring.
6. Water was brought from the spring.

In which sentences is action expressed by a simple verb form ? — by a verb-phrase ?

Is *punished* transitive, or intransitive ? — *broke* ? — *brought* ?

In which sentence is the *doer* of the action denoted by the subject ?

In which sentence is the *receiver* of the action denoted by the subject ?

When the *doer* of an action is denoted by the subject, the verb is said to be in the *active voice*.

When the *receiver* of an action is denoted by the subject, the verb is said to be in the *passive voice*.

The passive voice is always expressed by a verb-phrase consisting of some form of the verb *to be* and the past participle of a transitive verb.

Notice that the distinction of *voice* applies to *infinitives* and *participles*, as well as to finite verbs.

Use each of the following verb-phrases as a predicate : —

was wounded
were broken

was caught
were hurt

must be gathered
has been written

MODE.

Copy the following sentences : —

1. Alice sang a beautiful song last evening.
2. If Alice had refused, everybody would have been disappointed.
3. Alice can sing the most beautiful songs.
4. Alice, please sing us one of your beautiful songs.

In which sentence does the verb assert something as a *fact*? — as merely *supposed*? — as *possible*? — as a *request*?

The manner in which a verb is used is called its *mode*.

There are four modes — *indicative*, *subjunctive*, *potential*, and *imperative*.

A verb is in the indicative mode when it asserts something as a *fact*.

Ex.— It *rained* all day yesterday.

A verb is in the subjunctive mode when it asserts something as *conditional*, as merely *supposed*, or as a *future uncertainty*.

Ex.— If it *rain*, we shall need umbrellas.

A verb is in the potential mode when it is used to assert power, possibility, or necessity.

Ex.— Robert *can write* well. You *may go*. We *should go*.

A verb is in the imperative mode when it is used to express a *command*, a *request*, an *entreaty*, or an *exhortation*.

Ex.— *Open* the window. *Give* us this day our daily bread.

TENSE.

Copy the following sentences :—

1. I read an hour every morning.
2. We rowed across the lake.
3. My uncle will visit us next week.
4. Alfred has lost his marbles.
5. I had written two letters when you came.
6. We shall have finished our tasks by noon.

Do all these statements refer to the same time?

Which verb expresses *present* action?—*past* action?
—*future* action?

Which verb expresses action *completed* at the *present* time?—*completed* at some *past* time?—*about to be completed* at some *future* time?

Notice that verbs express distinctions in regard to the *time* of an action, being, or condition.

These distinctions are called *tenses*.

There are three tenses that correspond to the three grand divisions of time,—*present*, *past*, and *future*.

There are also three relative tenses that denote *completed* action, being, or condition.

Hence we have the following six tenses :—

1. Present; as, I *write*.
2. Past; as, I *wrote*.
3. Future; as, I *shall write*.
4. Present-perfect; as, I *have written*.
5. Past-perfect; as, I *had written*.
6. Future perfect; as, I *shall have written*.

STUDY OF A PROSE SELECTION.

THE DAISY.— *Concluded.*



Then the bird's eyes fell upon the daisy, and he nodded to her, kissed her with his beak, and said :

“And you, too, must perish here from thirst, you poor little flower!

You and this little spot of green grass have been given me in place of the whole

world that I had outside! Each stalk of grass ought to be a green tree, and each of your white leaves a fragrant flower! Alas! you only show me how much I have lost!”

“Oh, that I were able to comfort him!” thought the daisy; but she could not stir a leaf. The fragrance, however, that streamed forth from her slender leaves was much stronger than is usual with this flower. The bird noticed it, too, and though he was dying of thirst, and in his agony tore away the green leaves of grass, yet he did not touch the flower.

The afternoon wore away, and still nobody came to bring the poor bird a drop of water. At last he stretched out his pretty wings, shook them convulsively, and uttered a doleful “peep! peep!” The little head sank

down toward the flower, and the lark was dead with his heart broken by grief.

Then the flower could not fold up her leaves and go to sleep as on the evening before, but hung drooping, ill and sad.

It was not until the next morning that the boys came. And when they saw the bird dead, they wept many bitter tears, and dug for him a neat little grave, and decorated it with the leaves of flowers. The dead body of the bird was put into a beautiful red casket. He should have royal burial, poor bird !

While he lived and sang, they forgot him, and left him in the cage to suffer hunger and thirst; but now that he was dead, they made great ado, and shed many tears over him.

But the piece of turf with the daisy on it was thrown out into the dust of the road. No one thought of her who had felt most for the little bird, and who would have comforted him so gladly. — *Hans Christian Andersen.*

Point out all quotations, and all quotation-marks.

Point out all transitive verbs, and tell the object of each. Point out all intransitive verbs.

Tell the voice, the mode, and the tense of each verb.

Write the story of the Daisy from memory.

DISTRIBUTION OF TENSES.

The *indicative mode* has all the tenses.

Ex. — Present. —	He <i>sees</i> .
Past. —	He <i>saw</i> .
Future. —	He <i>will see</i> .
Present-perfect. —	He <i>has seen</i> .
Past-perfect. —	He <i>had seen</i> .
Future-perfect. —	He <i>will have seen</i> .

The *subjunctive mode* has four tenses.

Ex. — Present. —	If he <i>see</i> .
Past. —	If he <i>saw</i> .
Present-perfect. —	If he <i>have seen</i> .
Past-perfect. —	If he <i>had seen</i> .

The *potential mode* has four tenses.

Ex. — Present. —	He <i>may see</i> .
Past. —	He <i>might see</i> .
Present-perfect. —	He <i>may have seen</i> .
Past-perfect. —	He <i>might have seen</i> .

The *imperative mode* has one tense.

Ex. — Present. —	<i>see</i> .
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The *infinitive* has two tenses.

Ex. — Present. —	<i>to see</i> .
Present-perfect. —	<i>to have seen</i> .

The *participle* has three tenses.

Ex. — Present. —	<i>seeing</i> .
Past. —	<i>seen</i> .
Present-perfect. —	<i>having seen</i> .

PRINCIPAL PARTS OF THE VERB.

Copy the following:—

Present Infinitive.	Past Indicative.	Past Participle.
love	loved	loved
turn	turned	turned
see	saw	seen
fall	fell	fallen

The *present infinitive*, the *past indicative*, and the *past participle* are called the *principal parts* of the verb. These forms being given, all others may be derived.

According to the manner of forming the principal parts, verbs are divided into two classes, *regular verbs*, and *irregular verbs*.

A regular verb is one that forms its past indicative and its past participle by adding *d* or *ed* to the form of the present infinitive.

Ex.— Move, moved, moved; row, rowed, rowed.

An irregular verb is one that does not form its past indicative and its past participle by adding *d* or *ed* to the form of the present infinitive.

Ex.— Go, went, gone; write, wrote, written.

A verb that has both regular and irregular forms is called *redundant*.

Ex.— Clothe, clothed — clad, clothed — clad.

A verb that lacks one or more of its principal parts is called *defective*.

Ex.— Beware, —, —; can, could, —.

PRINCIPAL PARTS OF IRREGULAR VERBS.

The principal parts of irregular verbs can not be learned by rule. Each verb must be learned separately and individually. And since most of the mistakes in the use of principal parts occur with these verbs, the following list should be studied with great care.

LIST OF IRREGULAR VERBS.

Present Infinitive.	Past Indicative.	Past Participle.
abide	abode	abode
arise	arose	arisen
be	was	been
bear	bore	borne
beat	beat	beaten-beat
begin	began	begun
beseech	besought	besought
bid	bid-bade	bid-bidden
bind	bound	bound
bite	bit	bitten-bit
bleed	bled	bled
blow	blew	blown
break	broke-brake	broken
breed	bred	bred
bring	brought	brought
burst	burst	burst
buy	bought	bought
cast	cast	cast
catch	caught	caught
chide	chid	chidden-chid
choose	chose	chosen

PRINCIPAL PARTS OF IRREGULAR VERBS.

Present.	Past.	Past Participle.
cleave	cleft-clove	cleft-cloven
cling	clung	clung
come	came	come
cost	cost	cost
creep	crept	crept
cut	cut	cut
deal	dealt	dealt
do	did	done
draw	drew	drawn
drink	drank	drank drunk
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew	flown
forsake	forsook	forsaken
freeze	froze	frozen
get	got	got-gotten
give	gave	given
go	went	gone
grind	ground	ground
grow	grew	grown
hang	hung	hung
<i>hang, to execute</i>	<i>by hanging, is regular</i>	
have	had	had
hear	heard	heard

PRINCIPAL PARTS OF IRREGULAR VERBS.

Present. ,	Past.	Past Participle.
hide	hid	hidden-hid
hit	hit	hit
hold	held	held-holden
hurt	hurt	hurt
keep	kept	kept
know	knew	known
lay	laid	laid
lead	led	led
leave	left	left
lend	lent	lent
let	let	let
lie	lay	lain
<i>lie, to deceive, is regular</i>		
lose	lost	lost
make	made	made
mean	meant	meant
meet	met	met
pay	paid	paid
put	put	put
read	read	read
rend	rent	rent
rid	rid	rid
ride	rode	ridden
ring	rang-rung	rung
rise	rose	risen
run	ran-run	run
say	said	said
see	saw	seen
seek	sought	sought
sell	sold	sold
send	sent	sent

PRINCIPAL PARTS OF IRREGULAR VERBS.

Present.	Past.	Past Participle.
set	set	set
shake	shook	shaken
shed	shed	shed
shine	shone	shone
shoe	shod	shod
shoot	shot	shot
shrink	shrank-shrunk	shrunk-shrunken
shut	shut	shut
sing	sang-sung	sung
sink	sank-sunk	sunk
sit	sat	sat
slay	slew	slain
sleep	slept	slept
sling	slung	slung
slink	slunk	slunk
smite	smote	smitten
speak	spoke	spoken
speed	sped	sped
spend	spent	spent
spin	spun	spun
spit	spit	spit
spread	spread	spread
spring	sprang-sprung	sprung
stand	stood	stood
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stride	strode	stridden
strike	struck	stricken-struck
string	strung	strung
strive	strove	striven

PRINCIPAL PARTS OF IRREGULAR VERBS.

Present.	Past.	Past Participle.
swear	swore	sworn
sweep	swept	swept
swim	swam-swum	swum
swing	swung	swung
take	took	taken
teach	taught	taught
tear	tore	torn
tell	told	told
think	thought	thought
throw	threw	thrown
thrust	thrust	thrust
tread	trod	trodden-trod
wear	wore	worn
weave	wove	woven
win	won	won
wind	wound	wound
wring	wrung	wrung
write	wrote	written

List of the Most Common Redundant Verbs.

Present.	Past.	Past Participle.
awake	awoke, awaked	awaked
bent	bent, bended	bent, bended
bereave	bereft, bereaved	bereft, bereaved
bet	bet, betted	bet, betted
blend	blent, blended	blent, blended
bless	blest, blessed	blest, blessed
build	built, builded	built, builded
burn	burnt, burned	burnt, burned
clothe	clad, clothed	clad, clothed
crow	crew, crowed	crowed

LIST OF MOST COMMON REDUNDANT VERBS.

Present.	Past.	Past Participle.
dare	durst, dared	dared
<i>dare, to challenge, is wholly regular.</i>		
dig	dug, digged	dug, digged
dive	dove, dived	dived
dream	dreamt, dreamed	dreamt, dreamed
dress	drest, dressed	drest, dressed
dwell	dwelt, dwelled	dwelt, dwelled
gild	gilt, gilded	gilt, gilded
gird	girt, girded	girt, girded
hew	hewed	hewn, hewed
kneel	knelt, kneeled	knelt, kneeled
knit	knit, knitted	knit, knitted
lean	leant, leaned	leant, leaned
leap	leapt, leaped	leapt, leaped
light	lit, lighted	lit, lighted
mow	mowed	mown, mowed
pass	past, passed	past, passed
quit	quit, quitted	quit, quitted
rap	rapt, rapped	rapt, rapped
shave	shaved	shaven, shaved
shear	sheared	shorn, sheared
show	showed	shown, showed
slit	slit, slitted	slit, slitted
sow	sowed	sown, sowed
split	split, splitted	split, splitted
stay	staid, stayed	staid, stayed
strew	strewed	strewn, strewn
sweat	sweat, sweated	sweat, sweated
swell	swelled	swollen, swelled
thrive	throve, thrived	thriven, thrived
wake	woke, waked	woke, waked

LIST OF DEFECTIVE VERBS.

Present.	Past.	Past Participle.
can	could	_____
may	might	_____
must	_____	_____
ought	_____	_____
_____	quoth	_____
shall	should	_____
will	would	_____

CONJUGATION.

Conjugation is the orderly arrangement of all the forms of a verb, to show the variation arising from *voice*, *mode*, *tense*, *person*, and *number*.

The forms shown in conjugation are mostly verb-phrases.

Simple forms are found only in the present and past, and in the active voice, ordinary form.

Verb-phrases make up all the forms of the passive voice, all progressive forms, all forms of the potential mode, all future tense forms, and all perfect tense forms.

AUXILIARY VERBS.

Every verb-phrase consists of an infinitive or a participle called the *principal verb*, and of one or more *helping verbs*, or *auxiliaries*.

The verbs used as auxiliaries are the following:—

be	will	must
have	may	—
shall	can	do

ACTIVE VOICE — INDICATIVE MODE —
PRESENT TENSE.

Learn the following tables: —

Conjugation of *to Be*.

	Singular.	Plural.
1.	I am	We are
2.	You are	You are
3.	He is	They are

Conjugation of *to Have*.

	Singular.	Plural.
1.	I have	We have
2.	You have	You have
3.	He has	They have

Conjugation of *to See*.

	Singular.	Plural.
1.	I see	We see
2.	You see	You see
3.	He sees	They see

Conjugation of *to Row*.

	Singular.	Plural.
1.	I row	We row
2.	You row	You row
2.	He rows	They row

Conjugate each of the following verbs: —

turn	ride	find	sing	read
move	come	give	make	think
hear	drink	sell	mean	say
buy	eat	shoot	pay	write

ACTIVE VOICE — INDICATIVE MODE — PRESENT TENSE.

Learn the following tables:—

Conjugation of *to Do*.

	Singular.	Plural.
1.	I do	We do
2.	You do	You do
3.	He does	They do

Conjugation of *to Fly*.

	Singular.	Plural.
1.	I fly	We fly
2.	You fly	You fly
3.	He flies	They fly

Conjugation of *to Teach*.

	Singular.	Plural.
1.	I teach	We teach
2.	You teach	You teach
3.	He teaches	They teach

Notice that in the present indicative of all verbs except *to be*, the only change of form occurs in the third person singular, which regularly adds *s*.

Verbs that end with *y* preceded by a consonant, change *y* to *i* and add *es*. *Do* and *go* also add *es*. Verbs that end with *ch* or *ss* add *es*, which forms a new syllable.

Conjugate each of the following verbs:—

go	spy	bless	choose
try	apply	guess	dress
cry	deny	catch	pass

ACTIVE VOICE — INDICATIVE MODE — PAST
TENSE.

Learn the following tables:—

Conjugation of *to Be*.

	Singular.	Plural.
1.	I was	We were
2.	You were	You were
3.	He was	They were

Conjugation of *to Have*.

	Singular.	Plural.
1.	I had	We had
2.	You had	You had
3.	He had	They had

Conjugation of *to Love*.

	Singular.	Plural.
1.	I loved	We loved
2.	You loved	You loved
3.	He loved	They loved

Notice that in the past indicative of all verbs except *to be* there is no change of form for person and number. This is true whether the verb be regular or irregular.

Give the principal parts of each of the following verbs, and conjugate each in the past indicative of the active voice:—

reply	expect	begin	buy	do	fall	lie
deny	recite	blow	catch	go	give	pay
stop	recall	bring	cling	hit	lay	see

ACTIVE VOICE—INDICATIVE MODE—FUTURE TENSE.

Learn the following tables:—

Conjugation of *to Be*.

Singular.	Plural.
1. I shall be	We shall be
2. You will be	You will be
3. He will be	They will be

Form Denoting Purpose.

Singular.	Plural.
1. I will be	We will be
2. You shall be	They shall be
3. He shall be	They shall be

Notice that in the future tense there are two forms of conjugation, one denoting *simple futurity*, and the other *purpose* in addition to futurity.

The forms of the future tense are made by combining *shall or will* with the *present infinitive* of the principal verb. In all verbs except *to be* the present infinitive has the same form as the present indicative.

When *simple futurity* is denoted, *shall* is used to form the first person, and *will* to form the other persons. When *purpose* is to be expressed in addition to futurity, *will* is used in the first person, and *shall* in the other persons.

Conjugate each of the following verbs:—

go	learn	pay	run	play	return
try	speak	sing	write	study	recite



STUDY OF A POEM.

Tell what you can see in this picture.

Study the following selection : —

A child went wandering through a wood
Upon a summer day;
She hoped to meet some pretty thing
To join her in her play.
The cloudless sky above was blue,
The grass beneath was green,
And all around were lovely flowers,
The brightest ever seen.

A honey-bee went humming by.
“Stay, little bee!” she cried;
“Oh, do come back and play with me!”
And thus the bee replied:
“I can not stay, I must away
And gather in my store;
For winter drear will soon be here,
When I can work no more.”

She heard a pigeon cooing soft,
High in a bough above.
“Come down and play awhile with me,
My pretty, gentle dove.”
“I cannot come and play with thee,
For I must guard my nest,
And keep my sleeping children warm
Beneath my downy breast.”

She saw a squirrel gathering nuts
Upon a tall beech tree.

STUDY OF A POEM.

“ I love to see you frisk and leap;
Come down and play with me.”
“ I dare not play, I must away,
And quickly homeward hie;
Were I to stay, for want of food
My little ones would die.”

She came unto a stream that leaped
Between its rocky banks.
“ Stay, pretty stream, and play with me,
And you shall have my thanks.”
The stream replied, while in the pool
A moment it stood still:
“ I can not play, I must away,
And drive the village mill.”

The child sat down upon the bank,
And hung her little head;
She wept a while and sobbed a while,
Then to herself she said: —
“ The stream, the squirrel, dove, and bee,
All have their work to do;
I must not play my time away,
I must be busy, too.”

(All Have Work to Do.) — R. P. S.

Point out all finite verbs, and tell the voice, mode, tense, person, and number of each.

Point out all infinitives and participles, and tell the tense of each.

ACTIVE VOICE—INDICATIVE MODE—PRESENT-PERFECT TENSE.

Learn the following tables:—

Conjugation of *to Be*.

Singular.	Plural.
1. I have been	We have been
2. You have been	You have been
3. He has been	They have been

Conjugation of *to learn*.

Singular.	Plural.
1. I have learned	We have learned
2. You have learned	You have learned
3. He has learned	They have learned

Conjugation of *to go*.

Singular.	Plural.
1. I have gone	We have gone
2. You have gone	You have gone
3. He has gone	They have gone

Notice that the forms of the present-perfect tense are made by combining the present forms of *have* with the *past participle* of the principal verb.

Conjugate each of the following verbs in the present indicative active:—

try	see	move	send	make	win
rap	hear	gaze	sell	lie	sing
tap	write	rise	fall	tell	buy
run	row	raise	say	teach	do

ACTIVE VOICE—INDICATIVE MODE—PAST- PERFECT TENSE.

Learn the following tables:—

Conjugation of *to Be*.

Singular.	Plural.
1. I had been	We had been
2. You had been	You had been
3. He had been	They had been

Conjugation of *to Stop*.

Singular.	Plural.
1. I had stopped	We had stopped
2. You had stopped	You had stopped
3. He had stopped	They had stopped

Conjugation of *to Reply*.

Singular.	Plural.
1. I had replied	We had replied
2. You had replied	You had replied
3. He had replied	They had replied

Notice that the forms of the past-perfect tense are made by combining the *past* forms of *have* with the *past participle* of the principal verb.

Notice that final *y* preceded by a consonant is changed to *i* before *ed*, and that a single consonant after a short vowel in a monosyllable is doubled.

Conjugate each of the following verbs in this tense:—

try	pay	finish	paint	ride	come	buy
spy	say	recite	play	give	catch	sell
lay	cry	study	hear	find	think	call

ACTIVE VOICE—INDICATIVE MODE—FUTURE- PERFECT TENSE.

Learn the following tables:—

Conjugation of *to Be*.

	Singular.	Plural.
1.	I shall have been	We shall have been
2.	You will have been	You will have been
3.	He will have been	They will have been

Form Denoting Purpose.

	Singular.	Plural.
1.	I will have been	We will have been
2.	You shall have been	You shall have been
3.	He shall have been	They shall have been

Notice that the forms of the future-perfect tense are made by combining *shall* or *will* with the *present-perfect infinitive* of the principal verb.

The future-perfect, like the future, has two forms of conjugation, one to express simple futurity, and the other to express purpose in addition to futurity.

To express simple futurity, *shall* is used for the first person, and *will* for the others.

To express purpose in addition to futurity, *will* is used for the first person, and *shall* for the others.

Conjugate each of the following verbs in this tense:—

return	write	send	bring	eat	grow
arrive	turn	begin	build	have	hear
decide	remove	break	choose	go	rise

ACTIVE VOICE—SUBJUNCTIVE MODE—PRESENT TENSE.

Learn the following tables:—

Conjugation of *to Be*.

Singular.	Plural.
1. If I be	If we be
2. If you be	If you be
3. If he be	If they be

Conjugation of *to Have*.

Singular.	Plural.
1. If I have	If we have
2. If you have	If you have
3. If he have	If they have

Conjugation of *to Go*.

Singular.	Plural.
1. If I go	If we go
2. If you go	If you go
3. If he go	If they go

Notice that the subjunctive mode has the same form in all the persons and in both numbers.

In the present tense this form is always the same as that of the *present infinitive*.

Notice that the *if* used in the above tables does not form part of the subjunctive mode, but is merely used as a *sign*.

Conjugate the following verbs in the present subjunctive:—

move	hear	try	move	see	lose	make
learn	sing	cry	love	buy	rise	write

ACTIVE VOICE — SUBJUNCTIVE MODE —
PAST TENSE.

Learn the following tables : —

Conjugation of *to Be*.

Singular.	Plural.
1. If I were	If we were
2. If you were	If you were
3. If he were	If they were

Conjugation of *to Have*.

Singular.	Plural.
1. If I had	If we had
2. If you had	If you had
3. If he had	If they had

Conjugation of *to Love*.

Singular.	Plural.
1. If I loved	If we loved
2. If you loved	If you loved
3. If he loved	If they loved

Compare the above tables with those on page 127.

Notice that with the exception of the verb *to be*, verbs have the same forms in the subjunctive as in the indicative in the past tense. Consequently, in this tense the subjunctive is distinguished from the indicative only by the meaning.

Conjugate the following verbs in the past subjunctive : —

reply	expect	begin	buy	do	fall	lie
deny	recite	blow	catch	go	give	pay
stop	recall	bring	cling	hit	lay	see

ACTIVE VOICE — SUBJUNCTIVE MODE — PERFECT TENSES.

Learn the following tables : —

Conjugation of *to Be*.

PRESENT-PERFECT TENSE.

Singular.	Plural.
1. If I have been	If we have been
2. If you have been	If you have been
3. If he have been	If they have been

PAST-PERFECT TENSE.

Singular.	Plural.
1. If I had been	If we had been
2. If you had been	If you had been
3. If he had been	If they had been

Conjugation of *to Row*.

PRESENT-PERFECT TENSE.

Singular.	Plural.
1. If I have rowed	If we have rowed
2. If you have rowed	If you have rowed
3. If he have rowed	If they have rowed

PAST-PERFECT TENSE.

Singular.	Plural.
1. If I had rowed	If we had rowed
2. If you had rowed	If you had rowed
3. If he had rowed	If they had rowed

Notice that the subjunctive differs from the indicative only in the present-perfect tense.

Conjugate each of the following verbs : —

try	pay	study	play	ride	come	buy
lay	say	finish	hear	give	think	sell

ACTIVE VOICE — POTENTIAL MODE.

Learn the following tables: —

Conjugation of *to Go*.

PRESENT TENSE.

Singular.	Plural.
1. I may go	We may go
2. You may go	You may go
3. He may go	They may go

PRESENT-PERFECT TENSE.

Singular.	Plural.
1. I may have gone	We may have gone
2. You may have gone	You may have gone
3. He may have gone	They may have gone

PAST TENSE.

Singular.	Plural.
1. I might go	We might go
2. You might go	You might go
3. He might go	They might go

PAST-PERFECT TENSE.

Singular.	Plural.
1. I might have gone	We might have gone
2. You might have gone	You might have gone
3. He might have gone	They might have gone

Notice that the auxiliaries used to form the potential mode are *may*, *can*, *must*, *might*, *could*, *would*, and *should*.

May, *can*, and *must* are present forms.

Might, *could*, *would*, and *should* are past forms.

Each of these auxiliaries may be combined with the present infinitive or with the present-perfect infinitive of a principal verb.

FULL CONJUGATION OF *TO BE*.

Since all forms of the verb *to be* are used as auxiliaries, the full conjugation of this verb should be thoroughly learned.

INDICATIVE MODE.

PRESENT TENSE.

Singular.	Plural.
1. I am	We are
2. You are	You are
3. He is	They are

PAST TENSE.

Singular.	Plural.
1. I was	We were
2. You were	You were
3. He was	They were

FUTURE TENSE.

(Form Denoting Simple Futurity.)

Singular.	Plural.
1. I shall be	We shall be
2. You will be	You will be
3. He will be	They will be

(Form Denoting Purpose in Addition to Futurity.)

Singular.	Plural.
1. I will be	We will be
2. You shall be	You shall be
3. He shall be	They shall be

FULL CONJUGATION OF *TO BE*.

PRESENT-PERFECT TENSE.

Singular.	Plural.
1. I have been	We have been
2. You have been	You have been
3. He has been	They have been

PAST-PERFECT TENSE.

Singular.	Plural.
1. I had been	We had been
2. You had been	You had been
3. He had been	They had been

FUTURE-PERFECT TENSE.

(Form Denoting Simple Futurity.)

Singular.	Plural.
1. I shall have been	We shall have been
2. You will have been	You will have been
3. He will have been	They will have been

(Form Denoting Purpose in Addition to Futurity.)

Singular.	Plural.
1. I will have been	We will have been
2. You shall have been	You shall have been
3. He shall have been	They shall have been

SUBJUNCTIVE MODE.

PSESENT TENSE.

Singular.	Plural.
1. If I be	If we be
2. If you be	If you be
3. If he be	If they be

FULL CONJUGATION OF *TO BE*.

PAST TENSE.

	Singular.	Plural.
1.	If I were	If we were
2.	If you were	If you were
3.	If he were	If they were

PRESENT-PERFECT TENSE.

	Singular.	Plural.
1.	If I have been	If we have been
2.	If you have been	If you have been
3.	If he have been	If they have been

PAST-PERFECT TENSE.

	Singular.	Plural.
1.	If I had been	If we had been
2.	If you had been	If you had been
3.	If he had been	If they had been

POTENTIAL MODE.

PRESENT TENSE.

	Singular.	Plural.
1.	I may be	We may be
2.	You may be	You may be
3.	He may be	They may be

PAST TENSE.

	Singular.	Plural.
1.	I might be	We might be
2.	You might be	You might be
3.	He might be	They might be

FULL CONJUGATION OF *TO BE*.

PRESENT-PERFECT TENSE.

Singular.	Plural.
1. I may have been	We may have been
2. You may have been	You may have been
3. He may have been	They may have been

PAST-PERFECT TENSE.

Singular.	Plural.
1. I might have been	We might have been
2. You might have been	You might have been
3. He might have been	They might have been

IMPERATIVE MODE.

PRESENT TENSE.

Singular.	Plural.
2. Be (you)	Be (you)

INFINITIVES.

Present Tense.	To be
Present-Perfect Tense.	To have been

PARTICIPLES.

Present Tense.	Being
Past Tense.	Been
Present-Perfect Tense.	Having been

Notice that the imperative mode is used only in the second person, and has the same form in both numbers. Its subject is the pronoun *you* understood.

PASSIVE VOICE—SYNOPSIS OF CONJUGATION.

Passive verb-phrases are made by combining the forms of *to be* with the past participle of a principal verb.

INDICATIVE MODE.

Present.	I am seen
Past.	I was seen
Future.	I shall be seen
Present-Perfect.	I have been seen
Past-Perfect.	I had been seen
Future-Perfect.	I shall have been seen

SUBJUNCTIVE MODE.

Present.	If I be seen
Past.	If I were seen
Present-Perfect.	If I have been seen
Past-Perfect.	If I had been seen

POTENTIAL MODE.

Present.	I may be seen
Past.	I might be seen
Present-Perfect.	I may have been seen
Past-Perfect.	I might have been seen

IMPERATIVE MODE.

Present.	Be (you) seen
----------	---------------

INFINITIVES.

PARTICIPLES.

Present.	To be seen	Being seen
Past.		Seen
Present-Perfect.	To have been seen	Having been seen

SYNOPSIS OF PROGRESSIVE FORMS.

Progressive verb-phrases are made by combining the forms of *to be* with the present participle of a principal verb.

INDICATIVE MODE.

Present.	I am writing
Past.	I was writing
Future.	I shall be writing
Present-Perfect.	I have been writing
Past-Perfect.	I had been writing
Future-Perfect.	I shall have been writing

SUBJUNCTIVE MODE.

Present.	If I be writing
Past.	If I were writing
Present-Perfect.	If I have been writing
Past-Perfect.	If I had been writing

POTENTIAL MODE.

Present.	I may be writing
Past.	I might be writing
Present-Perfect.	I may have been writing
Past-Perfect.	I might have been writing

IMPERATIVE MODE.

Present.	Be (you) writing
----------	------------------

INFINITIVES.

PARTICIPLES.

Present.	To be writing	
Present-Perfect.	To have been writing	Having been writing



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STUDY OF A POEM.

Study the following selection:—

THE SONG OF THE BROOK.

A little brook went surging
O'er golden sands along,
And as I listened to it,
It whispered in its song:—
“Beneath the sturdy mountain,”
I thought I heard it say,
“My crystal waters started
Upon their winding way.

“I fondly hoped that flowers
Would bloom upon each side,
And sunshine always cheer me
Wherever I might glide.
Through grassy meadows flowing,
With birds on every tree,
I hoped that each hour passing
Would pleasure bring to me.

“But hopes once bright have perished;
But rarely have I seen
The lovely birds and flowers,
The meadows soft and green.
Through barren heaths and lonely
My way has often led,
Where golden sunshine never
Has cheered my gloomy bed,

STUDY OF A POEM.

“ O’er rocks I’ve had to journey ;
O’er precipices steep
I onward have been driven
To make a fearful leap.
The winds have sighed around me,
The clouds in darkness hung,
And sadness has been mingled
With music I have sung.

“ But still, wherever running,
My life has not been vain ;
I’ve helped to grow the forests
That clothe the fertile plain.
The forests build the cities,
And ships that sail the sea ;
And the mighty forests gather
Their nourishment from me.

“ So onward, onward ever,
With singing I will go,
However dark and dreary
The scenes through which I flow.
A higher law than pleasure
Should guide me in my way ;
Thus ’mid the rocks and forests
Comes music every day.”

— *Anon.*

Point out all regular verbs, and all irregular verbs, and give the principal parts of each.

Tell the voice, mode, tense, person, and number of each finite verb. Point out all transitive verbs.

EMPHATIC FORMS.

Learn the following tables:—

INDICATIVE MODE.

PRESENT TENSE.

Singular.	Plural.
1. I do study	We do study
2. You do study	You do study
3. He does study	They do study

PAST TENSE.

Singular.	Plural.
1. I did study	We did study
2. You did study	You did study
3. He did study	They did study

SUBJUNCTIVE MODE.

PRESENT TENSE.

Singular.	Plural.
1. If I do study	If we do study
2. If you do study	If you do study
3. If he do study	If they do study

IMPERATIVE MODE.

Singular.	Plural.
2. Do study	Do study

Notice that the *emphatic forms* are made by combining the present or past of *to do* with the present infinitive of a principal verb.

EXERCISE.

Write the following sentences from dictation:—

1. No fairies in the Mayflower came.— *Lowell*.
2. Bright mosses crept over the spotted trunks.— *Bryant*.
3. Swelling clusters bend the curling vines.— *Pope*.
4. My duty lies before me.— *Holmes*.
5. Though the ocean roar around me,
 Yet it still shall bear me on.— *Byron*.
6. The castle gates were open flung.— *Scott*.
7. I do not like your faults.— *Shakespeare*.
8. Have I not had to wrestle with my lot?— *Byron*.
9. The minstrel gazed with wishful eye.— *Scott*.
10. The bigots of the iron time
 Had called his harmless art a crime.— *Scott*.
11. The happiness of man lies in pursuing,
 not in possessing.— *Longfellow*.
12. Learn to make others happy.— *Shelley*.
13. The lambs upon the lea shall bound.— *Scott*.
14. Our duty is to save.— *Holmes*.
15. Tyrant and slave are swept away.— *Byron*.
16. Summer dew is falling fast.— *Scott*.
17. Repine not at thy lot.— *Byron*.
18. The sovereign people ought to demand justice.— *Southey*.
19. A heavier task could not have been imposed.— *Shakespeare*.
20. To-day the vessel shall be launched.— *Longfellow*.
21. Truth crushed to earth shall rise again.— *Bryant*.

Point out all finite verbs and verb-phrases, and tell the voice, mode, tense, person, and number of each. Point out all infinitives and participles, and tell the voice and tense of each.

CONTRACTIONS.

Learn the following table:—

I'm	I am	I've	I have
we're	we are	we've	we have
you're	you are	you've	you have
he's	he is	he's	he has
she's	she is	she's	she has
it's	it is	they've	they have
'tis	it is	where's	where has
they're	they are	there's	there has
where's	where is	here's	here has
there's	there is	I'd	I had
here's	here is	we'd	we had
'twas	it was	you'd	you had
I'll	I will	he'd	he had
we'll	we will	she'd	she had
you'll	you will	they'd	they had
he'll	he will	where'd	where had
she'll	she will	here'd	here had
'twill	it will	there'd	there had
they'll	they will	I'd	I would
where'll	where will	we'd	we would
here'll	herewill	you'd	you would
there'll	there will	he'd	he would

Notice that with certain forms of *to be* and *to have*, and with *will* and *would*, pronouns and some adverbs are often contracted.

Can you think of any other contractions similar to these?

Write ten sentences, using contractions.

SIT AND SET.

Give the principal parts of *sit* — of *set*.

Copy the following sentences: —

1. The children are sitting on the grass.
2. The girl is setting the table.
3. The speckled hen is sitting.
4. Sitting hens are usually cross.
5. The current sets toward the shore.
6. The old man sat all day by the fireside.
7. The sun has set already.

Notice the difference in meaning and use between *sit* and *set*. Mistakes are often made in the use of these verbs, the one being used for the other.

Notice that *set* is usually *transitive* and *causative*, meaning *to cause to sit*, while *sit* is usually *intransitive*.

Write sentences, using forms of *sit*.

Write sentences, using forms of *set*.

Copy the following sentences, filling each blank with the right word: —

1. The sun —— an hour ago.
2. The weary traveler —— by the wayside.
3. Charles has been —— a trap.
4. Have you —— the clock?
5. A robin —— on the topmost bough.
6. James —— thinking a long time.
7. The boy —— down awkwardly.
8. The porter —— the box on its end.

LIE AND LAY.

Give the principal parts of *lie*, to recline — of *lay*.

Copy the following sentences: —

1. The rain has laid the dust.
2. John laid his books on the grass.
3. They lay there all night.
4. I have lain awake two hours.
5. Have you been lying down?
6. Old Rover lies all day before the fire.
7. Your slate is lying on the table.
8. The workmen are laying down their tools.
9. The ship lay at anchor.

Notice the difference in meaning and use between *lie* and *lay*, and do not use one for the other.

Notice that *lay* is usually *transitive* and *causative*, meaning *to cause to lie*, while *lie* is usually intransitive.

Write the full conjugation of *lie*, ordinary form.

Write the full conjugation of *lie*, progressive form.

Write the full conjugation of *lay*, active voice.

Write the full conjugation of *lay*, passive voice.

Copy the following sentences, filling each blank with the right word: —

1. Oscar was —— on the sofa.
2. The man —— down his load.
3. William —— awake thinking about the picnic.
4. Carlo, —— down.
5. Why do you —— there doing nothing?

RISE AND RAISE.

Give the principal parts of *rise* — of *raise*.

Copy the following sentences: —

1. The wind is rising.
2. The sun rises in the east.
3. The gentleman rose from his seat.
4. Has the price of corn risen?
5. The failure of crops will raise the price of corn.
6. The sick boy raised himself up on his elbow.
7. The wind is raising the dust.
8. The farmers raised a good crop this year.

Notice the difference between *rise* and *raise*, and do not use one for the other.

Raise is usually *transitive* and *causative*, meaning *to cause to rise*, while *rise* is *intransitive*.

Write a *synopsis* of the conjugation of *rise*, using the first person.

Write a synopsis of the conjugation of *raise* in both voices, using the third person.

Copy the following sentences, filling each blank with the right word.

1. Vapor constantly —— from the sea.
2. The firemen —— a long ladder.
3. John —— himself from his pillow.
4. A flock of geese —— from among the reeds.
5. The wind —— as the sun set.
6. The river has been —— since morning.

PREPOSITIONS.

Copy the following sentences: —

1. The door of the house is open.
2. The garden before the house is full of beautiful flowers.
3. The road winds around the hill.
4. The hunter has no dog with him.

Which word shows the relation of *house* to *door*? — of *house* to *garden*? — of *flowers* to *full*? — of *hill* and *winds*? — of *him* and *has*?

What kind of word is *house*? — *flowers* — *hill* — *him*?

We often use a word merely to show the relation of a following *noun* or *pronoun* to some other word — *noun*, *pronoun*, *adjective*, *verb*, or *adverb*.

A word used as a mere *relation-word* is called a *preposition*.

The noun or the pronoun following a preposition is called the *object* of the preposition.

The object of a preposition is in the *objective* case.

Point out all prepositions in the following sentences, and tell the two words between which each shows the relation:—

1. Beyond the forest lies a level plain.
2. A little brook winds through the meadow.
3. Joseph can throw a pebble across this river.
4. We found the knife under the tree.
5. The slate fell from the desk to the floor.
6. The road runs past my father's farm.

PREPOSITIONS.

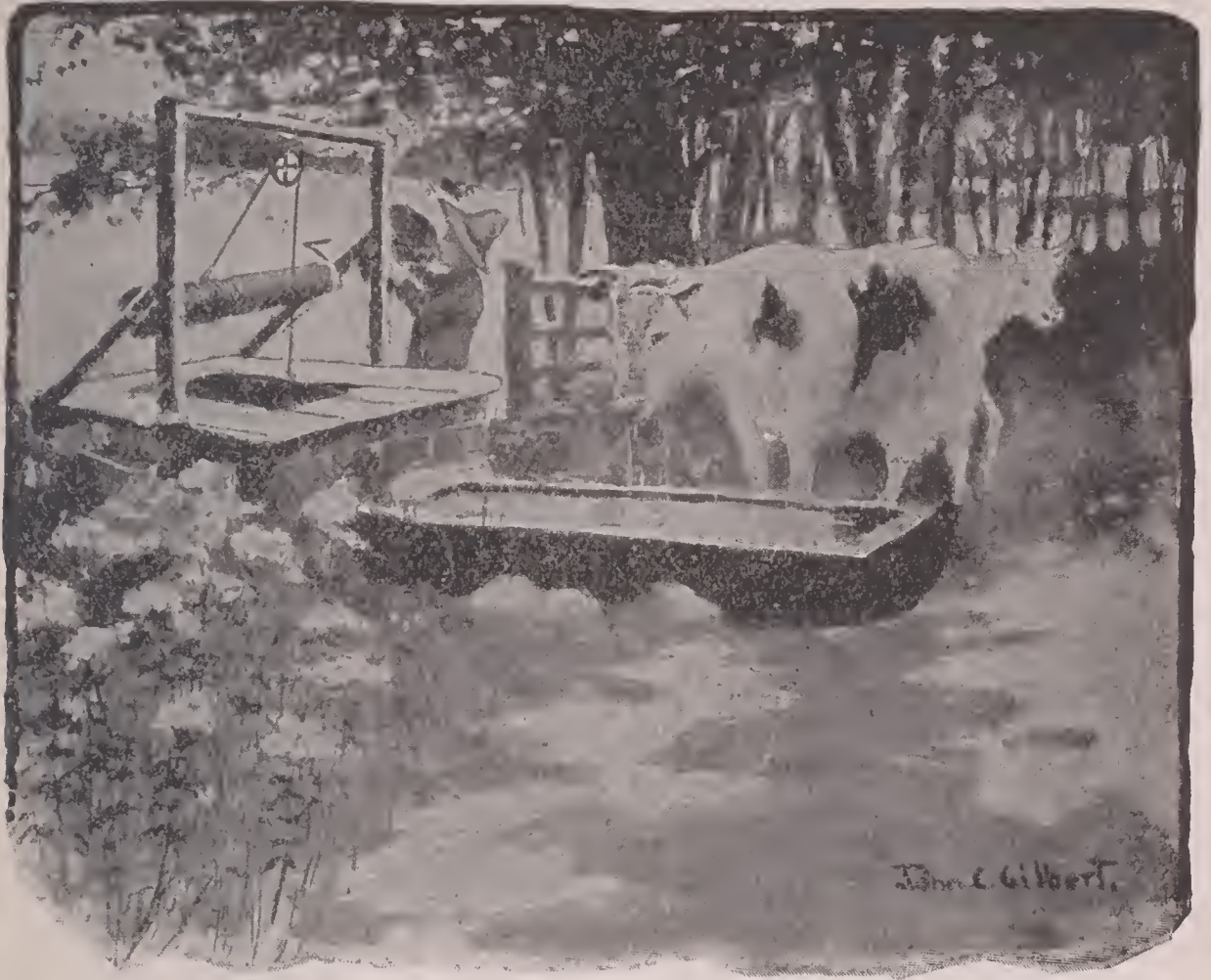
Study the following list of prepositions: —

aboard	between	regarding
about	betwixt	respecting
above	beyond	round
across	but (-except)	save (-except)
after	by	since
against	concerning	through
along	down	throughout
amid	during	till
amidst	ere	to
among	except	toward
amongst	excepting	towards
around	for	under
at	from	underneath
athwart	in	until
before	into	unto
behind	of	up
below	off	upon
beneath	on	with
beside	over	within
besides	past	without

Write sentences, using each of the following words as the object of a preposition.

boat	mountain	me	horse	pen
river	valleys	us	sleigh	ink
brook	village	him	desk	road
field	country	her	table	street
pond	ocean	them	ruler	house

STUDY OF A POEM.



Tell what you can see in this picture.

Study the following stanzas:—

How dear to this heart are the scenes of my childhood,
When fond recollection presents them to view!
The orchard, the meadow, the deep tangled wildwood,
And every loved spot which my infancy knew;
The wide-spreading pond, and the mill which stood by it,
The bridge, and the rock where the cataract fell;
The cot of my father, the dairy-house nigh it,
And e'en the rude bucket which hung in the well,—
The old oaken bucket, the iron-bound bucket,
The moss-covered bucket, which hung in the well!

STUDY OF A POEM.

That moss-covered vessel I hailed as a treasure;
For often at noon, when returned from the field,
I found it the source of an exquisite pleasure,
The purest and sweetest that Nature can yield.
How ardent I seized it with hands that were glowing,
And quick to the white-pebbled bottom it fell;
Then soon, with the emblem of truth overflowing,
And dripping with coolness, it rose from the well;—
The old oaken bucket, the iron-bound bucket,
The moss-covered bucket, arose from the well.

How sweet from the green, mossy brim to receive it,
As, poised on the curb, it inclined to my lips!
Not a full blushing goblet could tempt me to leave it,
Though filled with the nectar that Jupiter sips.
And now, far removed from the loved situation,
The tear of regret will intrusively swell,
As fancy reverts to my father's plantation,
And sighs for the bucket which hangs in the well;—
The old oaken bucket, the iron-bound bucket,
The moss-covered bucket, which hangs in the well.

(The Old Oaken Bucket.) — *Samuel Woodworth.*

Point out all finite verbs, and tell the *voice*, *mode*, *tense*, *person*, and *number* of each.

Point out all infinitives used in verb-phrases.

Point out all infinitives used with *to*, and tell the *voice* and *tense* of each. Point out all participles.

Point out all the prepositions, and tell between which words each shows the relation.

What is meant by *cot*? — *nectar*? — *Jupiter*? — *blushing goblet*? — *poised*?

PREPOSITIONAL PHRASES.

Study the following sentences :—

1. The tree by the front gate is an elm.
2. The garden is full of weeds.
3. The boat will start in an hour.

Which group of words is used to show *what tree* is meant? Of what does this group consist?

Which group of words is used to modify the meaning of *full*, by showing *with what the garden is filled*? Of what does this group consist?

Which group of words is used to show *when the boat will start*? Of what does this group consist?

Notice that the group of words formed by a preposition and its object is called a *prepositional phrase*.

If the object of the preposition is modified, this modifier forms part of the phrase.

Ex.—The tree is loaded *with ripe apples*.

Write sentences containing prepositional phrases.

Point out all prepositional phrases in the following sentences, and tell of what each consists :—

1. The books on this shelf are quite new.
2. A boy has thrown a stone through the window.
3. The cat ran up the tree after the bird.
4. We floated down the river on a raft.
5. The carriage stopped before the gate.
6. The roof of the house was blown into the pond on the edge of the forest.
7. This letter was written in great haste.

USES OF PREPOSITIONAL PHRASES.

Study the following sentences : —

1. The top of the hill was covered with trees.
2. This ditch is quite full of water.
3. Can you write with this pen ?

What prepositional phrase is used to modify the meaning of *top* ? — of *covered* ? — of *full* ? — of *write* ?

What kind of word is *top* ? — *covered* ? — *full* ? — *write* ?

Notice that prepositional phrases are used as modifiers.

A phrase used to modify a *noun* is called an *adjective phrase*.

A phrase used to modify a *verb*, an *adjective*, or an *adverb*, is called an *adverbial phrase*.

Write five sentences containing adjective prepositional phrases.

Write five sentences containing adverbial prepositional phrases.

Point out all prepositional phrases in the following sentences, and tell what each modifies : —

1. The boy ran past at full speed.
2. The windows on this side of the house were broken by the hail.
3. All the corn in this field was killed by frost.
4. Are you afraid of lightning ?
5. The enterprise was full of danger.
6. It has rained every day since Friday.
7. It will clear off during the night.

INDIRECT OBJECT.

Copy the following sentences : —

1. Robert gave his brother a gold watch.
2. Henry bought his sister a new wheel.
3. Who gave you that beautiful rose ?
4. William is making me a sled.

Point out all nouns used as object complements.

What *noun* is used before the direct object in the first sentence to show *to whom* the watch was given ?

What *noun* is used before the direct object in the second sentence to show *for whom* the wheel was bought ?

What *pronoun* is used before the direct object in the third sentence to show *to whom* the rose was given ?

What *pronoun* is used before the direct object in the last sentence to show *for whom* the sled is being made ?

Notice that a noun or a pronoun is often used to denote the object *indirectly* affected by an action. A noun or a pronoun used in this way is called an *indirect object*.

The indirect object is equivalent to a prepositional phrase with *to* or *for*.

The indirect object is always used in connection with a direct object, which it precedes.

If the indirect object follows the direct object, the preposition must be expressed.

Ex.—John gave his marbles *to his brother*.

A noun or a pronoun used as an indirect object is in the objective case.

Write five sentences containing indirect objects.

EXERCISE.

Point out all indirect objects in the following sentences : —

1. Will you do me a favor ?
2. Please tell us a story.
3. The teacher gave Richard some good advice.
4. The boys wished their cousin great success.
5. The children bade their mother good-night.
6. My lessons leave me little time to play.
7. They granted Thomas a short leave of absence.
8. I offered him my new watch for his wheel.
9. John's brother is building him a boat.
10. Will you show us your garden ?

Point out all indirect objects in the following sentences, and change each to a prepositional phrase : —

1. Will you lend me your pony ?
2. Herbert loaned John his new sled.
3. The tailor is making William a new coat.
4. Did the postman bring me any letters ?
5. Mr. Brown left you this note.
6. Robert offered Alice his share of the candy.
7. Clara brought her mother a fine bouquet of wild flowers.
8. Mrs. Wallace sent the teacher a note of invitation.
9. Did you sell James your boat ?
10. George bought his sister a new hat.
11. I will not lend you a penny.
12. The boys told their father the whole story.
13. Hail often does the growing crops much harm.

APPOSITION.

Copy the following sentences : —

1. Julia, my oldest sister, is a teacher.
2. My brother George is a clerk.
3. Milton, the author of *Paradise Lost*, was blind.
4. Columbus, the great discoverer, was unjustly treated by his enemies.
5. General Washington captured Lord Cornwallis and his army.

In the first sentence, what noun is used to explain *Julia* by showing *what Julia* is meant?

In the second sentence, what noun is used to explain *George* by showing *what George* is meant?

What noun is used in the third sentence to show what *Milton* is meant? — in the fourth sentence to show what *Columbus* is meant? — in the last sentence to show what *Washington* is meant? — to show what *Cornwallis* is meant?

Notice that a noun is often used to modify another noun by showing more plainly *who* or *what* is meant. Such a noun is said to be in *apposition* with the noun which it modifies, and is called an *appositive*.

An appositive noun is always in the same case as the noun which it modifies.

Tell the case of each appositive noun in the following : —

1. Hope, the star of life, never sets.
2. Do you know Mr. Brown, the baker?
3. My father has bought Mr. Hale's, the tailor's shop.



John C. Gilbert 1901

STUDY OF A POEM.

Tell what you can see in this picture.
Study the following selection:—

KITTIE TO KRISS.

Jolly old Kriss, what a fellow you are !
Riding all over the world in the air;
Sliding down chimneys through ashes and smoke;—
Fur-covered Kriss, you're a regular joke.

How do you manage to carry such loads?
How do you manage to keep the right roads?
How do you know all the good girls and boys?
Why don't we wake with your clatter and noise?

How can you guess what we would all like best?
How can you please all the birds in the nest?
Kriss, don't you ever get mixed on the toys,
And fill the girls' stockings with playthings for boys?

Oh, what a hurry you have to be in
As soon as your labors of Christmas begin!
What do you do all the rest of the year?
Sleeping, I s'pose, with your little reindeer.

And I'd like to know, Kriss, whether you look
Jolly and fat, like the one in the book;
I'd keep wide awake, but I know that you stay,
When children are watching, quite out of the way.

STUDY OF A POEM.

Kriss, when to-night you come with a whirl,
Don't forget Bessie, the washwoman's girl;
Bring something pretty, for last year, you know,
That was a chimney where Kriss didn't go.

How does it happen you like the rich best,
Giving them much, and forgetting the rest?
Kriss, that's all wrong, and it isn't the way;
All should be equal on Santa Claus' day.

Kriss, good old Kriss, I'm afraid you'll be mad.
I was just joking; don't put *me* down bad.
If the chimney at Bessie's is crooked or small,
Never mind going to Bessie's at all.

Bring up her playthings and put them with mine,
Tied with a separate paper and twine.
As soon as it's day poor Bessie I'll see,
And give her the package you leave here with me.

— *Anon.*

Point out all prepositional phrases, and tell what each modifies. Which are adjective phrases? — adverbial phrases?

Point out all indirect objects — all direct objects.

Point out all nouns and all pronouns in the nominative case — in the possessive case.

Point out all contractions, and write the full expression for each.

Point out all nouns used independently by address.

Point out all attribute complements.

Give the principal parts of each verb.

PARTICIPIAL PHRASES.

Study the following sentences:—

1. Musing upon many things,
I sought the woodland wide.— *Longfellow*.
2. A woman sat in unwomanly rags,
Plying her needle and thread.— *Hood*.
3. I heard the sound of little feet pattering outside of
the door.— *Irving*.

What participle do you find in the first sentence?
What word does it modify? By what phrase is this participle modified?

What participle do you find in the second sentence?
What word does it modify? What is used as object complement to complete its meaning? Is this complement simple or compound?

What participle do you find in the last sentence?
What does it modify? By what is it modified?

Notice that the group of words formed by a participle and its modifiers or complements is called a *participial phrase*.

Point out all participial phrases in the following sentences, and tell what each modifies:—

1. Up to the clouds the lark has sprung,
Still trilling as he flies.— *Holmes*.
2. The Palmer showing forth the way,
They journeyed all the morning day.— *Scott*.
3. I heard the ripple washing in the reeds.— *Tennyson*.
4. Shall we not heed the lesson taught of old?— *Lowell*.
5. Truth crushed to earth shall rise again.— *Bryant*.

INFINITIVE PHRASES.

Study the following sentences:—

1. I believed the man to be honest.
2. The traveler saw the wild deer drink.— *Bryant*.
3. We knew it to be them.
4. I judged him to be a Frenchman.

What is the direct object of *believed*?— *saw*?— *knew*?— *judged*? Of what does each of these objects consist?

Notice that the object complement of *believed* is not simply the noun *man*, but the whole phrase *the man to be honest*. In this expression, *man* is called the subject of the infinitive *to be*, and the whole is called an *infinitive phrase*.

The subject of an infinitive is in the objective case.

The infinitive of a copulative may take an attribute complement.

Ex.— I judged him to be a *Frenchman*. I knew him to be *honest*.

A noun or pronoun used as attribute complement after an infinitive with subject, is in the objective case, like the subject.

Ex.— I knew it to be *him*.

Point out all infinitive phrases in the following sentences, and tell how each is composed:—

1. Thou shalt make mighty engines swim the sea.— *Bryant*.
2. I see the living tide roll on.— *Holmes*.
3. She bade the gash be cleansed and bound.— *Scott*.
4. We profess ourselves to be the slaves of chance.— *Shakespeare*.

CONJUNCTIONS.

Study the following sentences:—

1. The robin and the wren are flown.— *Bryant*.
2. The flowers and the blossoms wither.— *Longfellow*.
3. The clanging sea-fowl came and went.— *Whittier*.
4. The stream was lively but not loud.— *Scott*.
5. Stay not thou for food or sleep.— *Scott*.

Divide each of these sentences into subject and predicate.

How many nouns do you find in the first subject?

What word is used to connect *robin* and *wren*?

How many nouns do you find in the second subject.

What word is used to connect *flowers* and *blossoms*?

How many finite verbs do you find in the third sentence? By what word are they connected?

How many predicate adjectives do you find in the fourth sentence? By what word are they connected?

What is the object of the preposition *for* in the last sentence? By what word are *food* and *sleep* connected?

Notice that we often use a word to connect two other words, or two groups of words. Such a word is called a *conjunction*.

Conjunctions that connect words or groups of words of the *same rank* are called *co-ordinate conjunctions*.

The principal co-ordinate conjunctions are *and*, *but*, *or*, and *nor*.

Write sentences containing co-ordinate conjunctions.

COMPOUND ELEMENTS.

Copy the following sentences:—

1. No other voice nor sound was there.— *Longfellow*.
2. Autumn came and went.— *Bryant*.

What is the complete subject of the first sentence? What two nouns do you find in this subject? Are both these nouns used in the same way? By what are they connected?

Notice that a subject consisting of two or more co-ordinate parts is called a *compound subject*.

What is the complete predicate of the second sentence? Of how many co-ordinate verbs does it consist? How are they connected?

Notice that a predicate consisting of two or more co-ordinate parts is called a *compound predicate*.

A word or a group of words having a particular use in a sentence is called an *element*.

The chief elements of sentences are of five kinds—subject, predicate, adjective element, adverbial element, and objective element.

Any one of the chief elements of a sentence may be made compound by joining two or more co-ordinate elements, that is, elements that have the same use in the sentence.

Point out all compound elements in the following sentences:—

1. The minstrel was infirm and old.— *Scott*.
2. He was full of joke and jest.— *Tennyson*.
3. Keen, fitful gusts are whispering here and there
Among the bushes half-leafless and dry.— *Keats*.

SIMPLE SENTENCES.

Study the following sentences:—

1. Expression is the dress of thought.— *Pope*.
2. Procrastination is the thief of time.— *Young*.
3. Strong reasons make strong actions.— *Shakespeare*.
4. The sports of children satisfy the child.— *Goldsmith*.

Tell what is meant by *expression*—by *procrastination*. Can you explain the meaning of each of these sentences?

What is the *subject* of the first sentence?—of the second?—of the third?—of the fourth?

Point out the predicate of each sentence.

Do you find more than one subject, or more than one predicate in any sentence?

Notice that the union of a single subject and a single predicate is called a *proposition*.

A sentence may consist of one proposition, or of more than one.

If a sentence consists of a single proposition, we call it a *simple sentence*.

Any one of the chief elements of a simple sentence may be made compound without changing the character of the sentence.

Write five simple sentences.

Tell the kind of each of the following sentences:—

1. None reach expertness without years of toil.— *Byron*.
2. Into each life some rain must fall.— *Longfellow*.
3. Who taught the nations of the field and wood
To shun their poison and to choose their food? — *Pope*.

COMPOUND SENTENCES.

Study the following sentences: —

1. Art is long and time is fleeting. — *Longfellow*.
2. Charms strike the sight, but merit wins the soul. — *Pope*.
3. Slow are the steps of Freedom, but her feet
Turn never backward. — *Lowell*.

Explain the meaning of each of these sentences.

Of how many *propositions* does each sentence consist? By what are the propositions connected in each sentence?

Are the propositions in each sentence co-ordinate? Is either proposition *dependent* in any way upon the other?

Notice that a sentence may consist of two or more co-ordinate, independent propositions connected by co-ordinate conjunctions, expressed or understood.

A sentence consisting of co-ordinate propositions is called a *compound sentence*.

The co-ordinate propositions that form a compound sentence are called *members*.

Point out each member in the following sentences, and supply all omitted conjunctions: —

1. Nail to the mast her holy flag;
Set every threadbare sail;
And give her to the god of storms,
The lightning and the gale. — *Holmes*.
2. Clouds burst, skies flash. — *Byron*.
3. The world is happy, the world is wide. — *Lowell*.
4. Obey, and be attentive. — *Shakespeare*.

COMPLEX SENTENCES

Study the following sentences:—

1. When the second morning shone,
We looked upon a world unknown.— *Whittier*.
2. The rain is falling where they lie.— *Bryant*.
3. A half-starved dog that looked like a wolf was skulking
about the house.— *Irving*.
4. Speak clearly if you speak at all.— *Holmes*.

How many propositions do you find in each of these sentences? Which proposition in each sentence depends on the other, and modifies the meaning of the other?

Notice that a sentence containing a dependent proposition is called a *complex sentence*.

The propositions that form a complex sentence are called *clauses*.

The principal, or independent, proposition is called the *principal clause*.

A dependent proposition is called a *subordinate clause*.

A conjunction used to join a subordinate clause to a principal clause, is called a *subordinate conjunction*.

Ex.—Although, if, that, lest, unless, than.

An adverb used to join a subordinate clause to a principal clause, is called a *conjunctive adverb*.

Ex.—When, where, after, before.

A pronoun used to join a subordinate clause to a principal clause, is called a *conjunctive pronoun*.

Ex.—Who, which, that, what, whoever, whichever.

RELATIVE PRONOUNS.

Study the following sentences:—

1. Hail to the chief who in triumph advances! — *Scott*.
2. My ramble soon led me to the church, which stood a little distance from the village. — *Irving*.
3. Be grateful for the gifts that you possess. — *Cowper*.

Point out all clauses. What is the subject of the subordinate clause in the first sentence? Is this word a noun, or a pronoun? To what preceding word does it relate?

What is the subject of the subordinate clause in the second sentence? To what preceding word does it relate?

What is the direct object of *possess* in the third sentence? To what word does it relate?

Notice that a pronoun relating to some preceding word is often used to join a modifying clause to the word to which it relates.

Such a pronoun is called a *relative pronoun*.

The principal relative pronouns are *who*, *which*, *what*, and *that*.

The word to which a relative pronoun relates is called the *antecedent*.

A relative pronoun must agree with its antecedent in *person*, *number*, and *gender*. Its case depends on its relation in the clause to which it belongs.

The relative pronouns are declined as follows:—

Case.	Sing.	Plu.	Sing.	Plu.	Sing.	Plu.
Nom.	who	who	which	which	that	that
Poss.	whose	whose	whose	whose	whose	whose
Obj.	whom	whom	which	which	that	that

NOUN CLAUSES.

Study the following sentences: —

1. His pallid cheek and brow confessed
That grief was busy in his breast. — *Scott*.
2. What now is bud will soon be leaf. — *Longfellow*.
3. Away the airy wanderer flew
To where the fields with blossoms teem. — *Bryant*.

What is the direct object of *confessed*?

What is the subject of *will soon be leaf*?

What is the object of the preposition *to*?

Notice that a subordinate clause is often used in place of a noun.

Such a clause is called a *noun clause*.

A noun clause may be used as *subject*, as *attribute complement*, as *object complement*, or as an *appositive*.

Ex. — *Whatever is, is right.* — *Pope*.

My only fear was *that I might be too late*.

The king shall know *what suitor waits.* — *Scott*.

Its banners bear the single line,

“Our duty is to save.” — *Holmes*.

Write five sentences containing noun clauses.

Point out all noun clauses in the following sentences, and tell how each is used: —

1. Hear how the birds on every blooming spray
With joyous music wake the dawning day. — *Pope*.
2. Write it on your heart that every day is the best day of
the year. — *Emerson*.
3. Who pants for glory finds but short repose. — *Pope*.

ADJECTIVE CLAUSES.

Study the following sentences:—

1. Ill blows the wind that profits nobody.— *Shakespeare*.
2. Full soon the few who fought were sped.— *Scott*.
3. The books which help you most, are those which make you think most.— *Parker*.
4. 'Tis sweet to visit the still wood where springs
The first flower of the plain.— *Longfellow*.

Point out all subordinate clauses, and tell what each modifies.

By what kind of word is each subordinate clause connected to the word modified?

Notice that a subordinate clause is often used to modify a noun or a pronoun.

Such a clause is called an *adjective clause*.

An adjective clause is not frequently joined to the modified word by a relative pronoun.

An adjective clause introduced by a relative pronoun is often called a *relative clause*.

Write five sentences containing adjective clauses.

Point out all adjective clauses in the following sentences, and tell what each modifies:—

1. The man that you saw with me was my uncle.
2. I will show you the place where I found these wild flowers.
3. Do you know the reason why George was not at school yesterday?
4. Who was the boy to whom you gave the book?
5. Alice James, who took the first prize in her class, is a very studious girl.

ADVERBIAL CLAUSES.

Study the following sentences:—

1. It began to snow before we reached home.
2. We waited until the train had passed.
3. James is taller than Henry (is.)
4. If you will wait for me, I will go with you.
5. The horses ran away as we were going down a steep hill.

Point out all subordinate clauses, and tell what each modifies.

By what kind of word is each subordinate clause joined to the word which it modifies?

A clause used to modify a verb, an adjective, or an adverb, is called an *adverbial clause*.

An adverbial clause is introduced by a subordinate conjunction or by a conjunctive adverb.

Write five sentences containing adverbial clauses.

Point out all adverbial clauses in the following sentences, and tell what each modifies:—

1. The young girl mused beside the well
Till the rain on the unraked clover fell.— *Whittier*.
2. My eyes make pictures when they're shut.— *Coleridge*.
3. I stood on the bridge at midnight
As the clocks were striking the hour.— *Longfellow*.
4. 'Tis just as well to think before you write.— *Byron*.
5. The hull drives on though mast and sail be torn.— *Byron*.
6. Fools rush in where angels fear to tread.— *Pope*.
7. While stands the Coliseum, Rome shall stand.— *Byron*.
8. Weep not that the world changes.— *Bryant*.
9. Bring me a tablet writer with a star.— *Keats*.

EXERCISE.

Classify the following sentences, point out the members in each compound sentence, and point out all clauses in complex sentences and tell how each is used:—

1. Work while you work.— *Stodart*.
2. The boy stood on the burning deck,
 Whence all but him had fled.— *Hemans*.
3. The dew was falling fast, the stars began to blink.— *Wordsworth*.
4. He called his child; no voice replied.— *Spencer*.
5. How pleasant the life of a bird must be!— *Mary Howitt*.
6. Pretty robin, do not go,
 For I love to have you near.— *Susan Jewett*.
7. I know the song that the blue-bird is singing
 Out in the apple-tree where he is swinging.— *Miller*.
8. A nightingale made a mistake;
 She sang a few notes out of tune;
 Her heart was ready to break,
 And she hid from the moon.— *Jean Ingelow*.
9. “Will you walk into my parlor?”
 Said the spider to the fly.— *Mary Howitt*.
10. When April still was young,
 And full of her tricks and wiles,
 Sometimes frowning and sad,
 Again all grace and smiles,
 One day young April said,
 “ I will feign that I am dead.”— *R. P. Utter*.
11. As I sit and watch at the window-pane
 The light in the sunset skies,
 The pictures rise in my heart and brain
 As stars in heaven rise.— *Alice Cary*.

INTERJECTIONS.

Copy the following sentences:—

1. Ha! how the murmur deepens!— *Bryant*.
2. Oh, what a tangled web we weave
When first we practice to deceive!— *Scott*.
3. What! is Antonio here?— *Shakespeare*.
4. Many, alas! had fallen in battle.— *Hawthorne*.
5. Sail forth into the sea, O Ship!— *Longfellow*.
6. Ah! what is that flame which now bursts on his eye?— *William Dimond*.
7. Hurrah! hurrah! for the ice and snow! — *Susan Jewett*.
8. Hark! the merry, pealing bells
Steal upon the rising breeze.— *Mrs. Hawtry*.

What word is used in each sentence to express emotion, or feeling?

By what mark is each of these words followed?

Notice that certain words are often used merely to express *emotion*.

Such words are called *interjections*, and have no grammatical connection with other words in a sentence.

Most interjections require an exclamation point after them.

The interjection *O* should always be written with a capital. It is sometimes used for *oh*, and sometimes merely as a sign of *address*. As a sign of address it takes no mark after it.

Oh is usually followed by a comma.

Write five sentences containing interjections.

STUDY OF A POEM.

The horses are rearing
And snorting with fear,
And over the prairie
Come flying the deer,
With hot, smoking haunches,
And eyes rolling back,
As if the fierce hunter
Were hard on their track.

The mother clasps closer
The babe on her arm,
While the children cling to her
In wildest alarm;
And the father speaks low,
As the red light mounts higher;
“We are lost! we are lost!
'Tis the prairie on fire!”

The boys, terror-stricken,
Stand still, all but one;
He has seen in a moment
The thing to be done.
He has lighted the grass,
The quick flames leap in air,
And the pathway before them
Lies blackened and bare.

How the fire-fiend behind
Rushes on in his power!
But nothing is left
For his wrath to devour.
On the scarred, smoking earth

STUDY OF A POEM.

They stand safe, every one,
While the flames in the distance
Sweep harmlessly on.

Then reverently under
The wide sky they kneel,
With spirits too thankful
To speak what they feel;
But the father in silence
Is blessing his boy,
While the mother and children
Are weeping for joy.

—*Phæbe Cary.*

Point out all nouns, and tell the number, person, gender, and case of each.

Point out all personal, interrogative, and relative pronouns, and tell the number, gender, person, and case of each.

Point out all adjectives, and tell what each modifies. Compare each adjective that admits of comparison.

Point out all finite verbs, and tell the voice, mode, tense, person, and number of each.

Point out all verb-phrases. Point out all infinitives not used in verb-phrases, and tell how each is used. Point out all participles, and tell how each is used.

Point out and classify all adverbs, and tell what each modifies.

Point out all prepositions. Point out all prepositional phrases, and tell how each is used.

Point out all conjunctions, and tell what each connects.

Point out all clauses, and tell how each is used.

SYNOPSIS OF GRAMMAR.

Words are divided into eight classes called *parts of speech*.

1. A *noun* is a word used as the name of an object.

Ex.— Henry, Alice, Chicago; tree, house, book, pen.

2. A *pronoun* is a word used instead of a noun.

Ex.— I, you, he ; who, which, what, that.

3. An *adjective* is a word used to modify a noun or a pronoun.

Ex.— Good, large, tall; the, this, one, first; English.

4. A *verb* is a word used to express the idea of action, being, or condition.

Ex.— Run, see, row, swim, be, become, stand, lie.

5. An *adverb* is a word used to modify a verb, an adjective, or another adverb.

Ex.— Swiftly, fast, well, now, here, very, not.

6. A *preposition* is a word used to show the relation of a noun or a pronoun, called its object, to some other word.

Ex.— By, in, with, on, under, over ; of, for, to.

7.— A *conjunction* is a word used to connect two words or two groups of words.

Ex.— And, but, or, nor; if, though, that, unless.

8. An *interjection* is a word used to express emotion.

Ex.— Oh, ah, ha, alas, hurrah, fie, pshaw.

Nouns are divided into two chief classes.

SYNOPSIS OF GRAMMAR.

1. A *proper noun* is the name of an individual object.

Ex.—William, Mary, Fido, Boston, Ohio.

2. A *common noun* is the name of a whole class of objects.

Ex.—Horse, dog, hill, river, boat.

Pronouns are divided into three chief classes.

1. A *personal pronoun* is one that shows by its form of what person it is.

Ex.—I, you, he, she, it, they.

2. An *interrogative pronoun* is one used in asking a question.

Ex.—Who, which, what.

3. A *relative pronoun* is one that joins an adjective clause to the word that the clause modifies.

Ex.—Who, which, that.

Adjectives are divided into three chief classes.

1. A *descriptive adjective* is one used to describe, or qualify, an object.

Ex.—Good, large, green, beautiful.

2. A *definitive adjective* is one used to limit an object in regard to place, number, or other circumstance.

Ex.—The, a, this, that, some, any, two, tenth.

3. A *proper adjective* is one derived from a proper noun.

Ex.—American, French, Italian, German.

SYNOPSIS OF GRAMMAR.

Verbs are classified in various ways.

1. A verb used to join an attribute complement to a subject is called a *copulative verb*.

Ex.—Be, become, grow, look, feel.

2. A verb that requires a direct object to complete its meaning is called a *transitive verb*.

Ex.—The sun *warms* the earth.

3. A verb that does not require a direct object to complete its meaning is called an *intransitive verb*.

Ex.—The boy *ran* swiftly.

4. A verb that forms the past indicative and the past participle by adding *d* or *ed* to the form of the present infinitive is called a *regular verb*.

Ex.—Love, loved, loved; turn, turned, turned.

5. A verb that forms the past indicative and the past participle otherwise than by adding *d* or *ed* to the present infinitive, is called an *irregular verb*.

Ex.—Be, was, been; go, went, gone.

6. A verb that has both regular and irregular forms is called a *redundant verb*.

Ex.—Shine, shone — shined, shone — shined.

7. A verb that lacks some of the usual forms is called a *defective verb*.

Ex.—Can, could, —; —, quoth, —.

8. A verb that expresses the chief idea in a verb-phrase is called a *principal verb*.

A verb used with a principal verb to form a verb-phrase is called an *auxiliary verb*.

Ex.—I shall *go*. You *must* write.

SYNOPSIS OF GRAMMAR.

There are four verb-forms.

1. The *finite verb* is used to *assert*.

Ex.—John *studies*. Birds *fly*.

2. The *infinitive* is the form used with *to*.

Ex.—To go, to learn, to see.

3. The *participle* is a verb-form used as an adjective.

Ex.—Going, gone; seeing, seen.

4. The *gerund* is a verb-form used as a noun.

Ex.—Reading, walking, seeing.

Adverbs are divided into five classes.

1. Adverbs of *manner*; as, *well*, *rapidly*.

2. Adverbs of *place*; as, *here*, *up*, *forward*.

3. Adverbs of *time*; as, *now*, *soon*, *early*.

4. Adverbs of *degree*; as, *too*, *very*, *quite*.

5. *Modal* adverbs; as, *no*, *yes*, *not*, *perhaps*.

Conjunctions are divided into two classes.

1. A *co-ordinate* conjunction is one used to connect elements of the same rank.

Ex.—And, but, or, nor.

2. A *subordinate* conjunction is one used to join a subordinate clause to an independent proposition.

Ex.—Although, if, that, lest, unless.

Nouns and pronouns have four grammatical properties,—*gender*, *person*, *number*, and *case*.

1. *Gender* is the property of a noun or pronoun which denotes sex. There are three genders.

SYNOPSIS OF GRAMMAR.

a. A noun or a pronoun used to denote a *male* is of the *masculine* gender.

Ex.—Man, ox, king, count; he.

b. A noun or a pronoun used to denote a *female* is of the *feminine* gender.

Ex.—Woman, queen, countess, sister; she.

c. A noun or a pronoun used to denote an object that has no sex is of the *neuter* gender.

Ex.—Tree, nest, ax, hammer, book, pen; it.

2. *Person* distinguishes the *speaker*, the *person spoken to*, and the *person or the thing spoken of*.

a. A noun or a pronoun denoting the speaker is in the *first person*; as, *I, we*.

b. A noun or a pronoun denoting the person spoken to is in the *second person*; as, *thou, you*.

c. A noun or a pronoun denoting the person or the thing spoken of, is in the *third person*; as, *he, she, it, they*.

3. Number distinguishes *one* from *more than one*.

a. A noun or a pronoun that denotes one object is in the *singular number*; as, *man, ox, I*.

b. A noun or a pronoun that denotes more than one object is in the *plural number*; as, *men, oxen, we*.

4. Case shows the relation of a noun or a pronoun to other words in the sentence. There are three cases — nominative, possessive, and objective.

a. The *nominative* case denotes the relation of *subject*; as, The *bird* sang sweetly.

SYNOPSIS OF GRAMMAR.

b. The *possessive* case denotes the relation of *owner*; as, Mr. Brown's horse ran away.

c. The *objective* case denotes the relation of object; as, Clara lost her *purse*.

Adverbs and adjectives have one grammatical property,—*degree*.

5. *Degree* shows the grades of *quality* in a comparison of objects. There are three degrees — positive, comparative, and superlative.

a. The *positive* degree denotes quality *absolutely*, that is, *without comparison*; as, *wise, good, swift; wisely*.

b. The *comparative* degree denotes that one of *two* objects has a higher or lower degree of quality than the other; as, John is *taller* than I, but I can run *faster* than he.

c. The *superlative* degree denotes that one of *three or more* objects possesses the highest or the lowest degree of a given quality; as, James is the *tallest* of the three brothers.

Verbs have five grammatical properties,—*voice, mode, tense, person, and number*.

6. *Voice* distinguishes the relation of the subject to the action expressed by a transitive verb.

a. A verb is in the *active* voice when its subject denotes the *doer* of the action.

Ex.—A violent storm *overtook* the ship.

b. A verb is in the *passive* voice when its subject denotes the *receiver* of the action.

Ex.—The ship *was overtaken* by a violent storm.

SYNOPSIS OF GRAMMAR.

7. *Mode* denotes the manner of asserting action or being.

a. The *indicative* mode is used to assert something as a *fact*; as, *it was raining* when we *started*.

b. The *subjunctive* mode is used to assert something *contrary to fact*, or as a mere *supposition*; as, if it *rain*, we shall not go. *Had* he *been* at home, he would not have refused to see me.

c. The *potential* mode is used to assert *power*, *possibility*, or *necessity*; as, you *can go*; you *might go*.

d. The *imperative* mode is used to express a *command* or a *request*; as, obey your parents.

8. *Tense* denotes the time of an action or condition.

a. The *present* tense denotes present action or condition; as, I *write* letters every day.

b. The *past* tense denotes past action or condition; as, I *wrote* to you yesterday.

c. The *future* tense denotes future action or condition; as, I *will write* to you again next week.

d. The *present-perfect* tense denotes action or condition finished in relation to present time; as, I have written two letters this morning.

e. The *past-perfect* tense denotes action or condition finished in relation to past time; as, I *had* already *written* when I received your letter.

f. The *future-perfect* tense denotes action or condition finished in relation to future time; as, I *shall have written* this letter before you return.

SYNOPSIS OF GRAMMAR.

The person and number of a verb show its agreement with the person and number of its subject.

Inflection is a change in the form of a word to express certain of its properties. It is of three kinds, *declension*, *comparison*, and *conjugation*.

1. *Declension* is the orderly arrangement of the gender, person, number, and case forms of a noun or a pronoun.

2. *Comparison* is the inflection of an adjective or an adverb to show different degrees of the same quality.

3. *Conjugation* is the orderly arrangement of the voice, mode, tense, person, and number forms of a verb.

A *sentence* is a group of words that makes complete sense.

1. A sentence that affirms or denies is called a *declarative* sentence : The sky is red. The sun has not set.

2. A sentence that asks a question is called an *interrogative* sentence : Has the sun set yet ?

3. A sentence that expresses a command or an entreaty is called as *imperative* sentence : See the sun.

4. A sentence that expresses strong emotion is called an *exclamatory* sentence : How red the sky is !

Every sentence consists of two parts called *subject* and *predicate*.

The *subject* names that about which something is said; as, *The sun* has set.

SYNOPSIS OF GRAMMAR.

The *predicate* tells what is said about the subject; as, The sun *has set*.

The *simple subject* is the subject without any of its modifiers; as The yellow *grain* waves in the bright sunlight.

The *entire subject* is the subject with all its modifiers; as, *The yellow grain* waves in the bright sunlight.

The *simple predicate* is the predicate without any of its modifiers; as, The yellow grain *waves* in the bright sunlight.

The *entire predicate* is the predicate with all its modifiers; as, The yellow grain *waves in the bright sunlight*.

The union of a single subject and a single predicate forms a proposition.

1. A sentence that consists of a single proposition is called a *simple sentence*.

Ex.— Birds build their nests in springtime.

2. A sentence that consists of two or more propositions, of equal rank, and connected in thought, is called a *compound sentence*.

Ex.— Welcome spring returns, and the happy birds begin to build their nests.

3. A sentence that consists of an independent proposition and a dependent proposition, is called a *complex sentence*.

Ex.— When spring returns, the birds begin to build their nests.

SYNOPSIS OF GRAMMAR.

A group of words that forms an expression by itself, but does not contain a proposition, is called a *phrase*.

The chief kinds of phrases are the *verb-phrase*, the *participial phrase*, the *infinitive phrase*, and the *prepositional phrase*.

The chief elements of the sentence are *subject*, *predicate*, *adjective element*, *adverbial element*, and *objective element*.

The relation of a word to other words is called its *syntax*.

RULES OF SYNTAX.

1. A noun or a pronoun used as the subject of a finite verb is in the nominative case.

2. A noun or a pronoun used as the attribute complement of a finite verb is in the nominative case.

3. A noun or a pronoun used independently by address is in the nominative case.

4. An appositive noun or pronoun is in the same case as the word which it explains.

5. A noun or a pronoun used to denote an owner, or possessor, is in the possessive case.

6. A noun or a pronoun used as an object complement is in the objective case.

7. A noun or a pronoun used as an indirect object is in the objective case.

8. A noun used as an adverbial modifier is in the objective case.

RULES OF SYNTAX.

9. A noun or a pronoun used as the subject of an infinitive is in the objective case.

10. A noun or a pronoun used as an attribute complement after an infinitive is in the objective case.

11. A noun or a pronoun used as the object of a preposition is in the objective case.

12. A pronoun must agree with its antecedent in person, number, and gender.

13. A finite verb must agree with its subject in person and number.

14. Two or more subjects joined by *and*, and forming a compound subject, take a predicate verb in the plural.

15. A compound subject consisting of two or more singular subjects joined by *or* or *nor*, takes a verb in the singular.

16. An adjective modifies a noun or a pronoun.

17. An adverb modifies a verb, an adjective, or another adverb.

18. A preposition shows the relation of its object to the word modified by the phrase.

19. A conjunction connects words or groups of words.

20. An interjection has no syntax.

PARSING.

Parsing consists in telling what part of speech a word belongs to, naming its properties, if any, telling how it is used in the sentence, and giving the appropriate rule of syntax.

To parse a noun —

1. Tell whether it is common or proper.
2. Give its gender, person, number, and case.
3. Give its syntax.

PARSING.

To parse a pronoun —

1. Name its kind.
2. Name its antecedent.
3. Give its gender, number, person, and case.
4. Give its syntax.

To parse an adjective —

1. Name its kind.
2. Name its degree, and compare it, if subject to comparison.
3. Tell what it modifies.

To parse a finite verb.

1. Tell whether it is regular or irregular.
2. Give the principal parts, if irregular.
3. Tell whether transitive or intransitive.
4. If transitive, tell the voice.
5. Give its mode, tense, person, and number.
6. Name its subject.

To parse a participle —

1. Parse it as a verb.
2. Parse it as an adjective.

To parse an infinitive —

1. Parse it as a verb.
2. Parse it as a noun, adjective, or adverb.

To parse a gerund —

1. Parse it as a verb.
2. Parse it as a noun.

To parse an adverb —

1. Name its kind.

PARSING.

2. Name its degree, and compare it, if subject to comparison.
3. Tell what it modifies.

To parse a preposition, tell what words it shows the relation between.

To parse a conjunction —

1. Name its kind.
2. Tell what it connects.

To parse an interjection, simply say that it has no syntax.

Parse each word in the following sentences:—

1. Each ready archer grasped his bow.— *Scott*.
2. The shadows flicker to and fro.— *Tennyson*.
3. Unlavish wisdom never works in vain.— *Thomson*.
4. Day dawns upon the mountain's side.— *Scott*.
5. Bright mosses crept over the spotted trunks.
— *Bryant*.
6. While we are gazing, in swifter haste
Streams down the snow till the air is white.
— *Bryant*.
7. Wake ye from your sleep of death,
Minstrels and bards of other days!
— *Scott*.
8. Sweet was the sound when oft at evening's close
Up yonder hill the village murmur rose.
— *Goldsmith*.
9. Indolence inclines a man to rely upon others and not
upon himself, to eat their bread and not his own.
— *Beecher*.

STUDY OF A POEM.

Use the following selection as an exercise for parsing and general review.

BIRDS IN SUMMER.

How pleasant the life of
a bird must be,
Flitting about in each
leafy tree,—
In the leafy trees so broad
and tall,
Like a green and beautiful
palace-hall,
With its airy chambers,
light and boon,
That open to sun, and
stars, and moon,
That open unto the bright
blue sky,
And the frolicsome winds as they wander by!



They have left their nests in the forest bough, -
Those homes of delight they need not now, —
And the young and the old they wander out,
And traverse their green world round about.
And hark! at the top of this leafy hall,
How one to the other they lovingly call.
“Come up! come up!” they seem to say,
“Where the topmost twigs in the breezes sway.

“Come up, come up, for the world is fair,
Where merry leaves dance in the summer air.’
And the birds below give back the cry,—
“We come, we come to the branches high!”

STUDY OF A POEM.

How pleasant the life of a bird must be,
Flitting about in a leafy tree!
And away through the air what joy to go,
And to look on the bright, green earth below!

How pleasant the life of a bird must be,
Skimming about on the breezy sea,
Cresting the billows, like silvery foam,
And then wheeling away to its cliff-built home!
What joy it must be to sail, upborne
By a strong, free wing, through the rosy morn,
To meet the young sun face to face,
And pierce like a shaft the boundless space!

How pleasant the life of a bird must be,
Wherever it listeth, there to flee;
To go, when a joyful fancy calls,
Dashing adown 'mong the waterfalls,
Then wheeling about with its mates at play,
Above, and below, and amid the spray,
Hither and thither, with screams as wild
As the laughing mirth of a rosy child!

What a joy it must be, like a living breeze
To flutter about 'mong the flowering trees;
Lightly to soar, and to see beneath
The wastes of the blossoming purple heath
And the yellow furze like fields of gold
That gladden some fairy regions old!
On mountain tops, on the billowy sea,
On the leafy stems of the forest tree,
How pleasant the life of a bird must be!

— *Mary Howitt.*

ANALYSIS — SIMPLE SENTENCES.

To analyze a simple sentence —

1. Point out the entire subject, and the entire predicate.

2. Point out the subject noun or pronoun, and, if modified, tell by what it is modified.

3. Point out the predicate verb. If incomplete, point out and classify its complements. If modified, point out and classify its modifiers. In analysis, a verb-phrase may be treated as a simple verb.

A phrase element is analyzed by pointing out the parts that compose it, and telling how each is used.

A compound element is analyzed by pointing out its co-ordinate parts, and telling how they are connected.

As a preliminary to analysis, the sentence itself should be classified

Model. Our neighbor's garden is full of tall weeds.

This is a simple declarative sentence. *Our neighbor's garden* is the entire subject; *is full of tall weeds* is the entire predicate.

The subject noun is *garden*, modified by the possessive noun *neighbor's*, which is modified by the possessive pronoun *our*.

The predicate verb is the copula *is*, completed by the predicate adjective *full*, which is modified by the adverbial prepositional phrase *of tall weeds*, consisting of the preposition *of* and its object *weeds*, modified by the adjective *tall*.

1. The farmer's barn is full of grain.

2. The light canoe glides through the water.

EXERCISE — SIMPLE SENTENCES.

Use the following sentences as an exercise for analysis and parsing:—

1. Morning dawns.
2. Darkness has disappeared.
3. The bright dewdrops sparkle on the grass.
4. The leafy grove invites us to its pleasant shade.
5. The gentle June breezes are warm and mild.
6. The ant and the bee are industrious insects.
7. Our country's flag is freedom's banner.
8. John Milton, the blind poet, wrote "Paradise Lost."
9. The honey-laden bee flies swiftly homeward.
10. A vivid flash of lightning illumined our path.
11. The sun gives us light and heat.
12. The tall vessel's sharp prow cleaves the waves.
13. The dry leaves rustle in the wind.
14. Darkness recedes before the approach of light.
15. The hum of busy insects is heard among the flowers in the garden and by the wayside.
16. The golden grain waves in the bright sunlight of June.
17. A soldier's life is seldom free from danger.
18. Many brave men perished in the vain struggle for liberty.
19. A bird in the hand is worth two in the bush.
20. The timid beggar, frightened by the savage barking of a large dog, turned to run.
21. A desire to outshine others often leads to extravagance and ruin.
22. The incessant pealing of thunder drowned the roaring of the torrent.
23. The trees in the orchard are laden with fruit.
24. On the stranger's dim and dying eye
The soft, sweet pictures of his childhood lie.

ANALYSIS — COMPLEX SENTENCES.

The analysis of a complex sentence differs from that of a simple sentence only in the fact that one of the subordinate elements is a *clause*. This may form part of either subject or predicate. After its use in the sentence has been explained, a subordinate clause should be analyzed in the same manner as a simple sentence.

Write a sentence containing a noun clause used as subject—as attribute complement—as object complement—as an appositive.

Write a sentence containing an adjective clause—an adverbial clause.

Analyze each sentence that you have written.

Use the following sentences as an exercise in analysis and parsing:—

1. Ere the early bed-time came,
The white drift piled the window-frame.— *Whittier*.
2. Carve every word before you let it fall.— *Holmes*.
3. That country is the fairest which is inhabited by the
noblest minds.— *Emerson*.
4. Improve each moment as it flies.— *Johnson*.
5. Smooth runs the water where the brook is deep.—
Shakespeare.
6. Seek the primrose where it springs.— *Hemans*.
7. My eyes make pictures when they are shut.
— *Coleridge*.
8. Weep not that the world changes.— *Bryant*.
9. Ill blows the wind that profits nobody.— *Shakespeare*.
10. Each warrior vanished where he stood.— *Scott*.
11. He that complies against his will
Is of the same opinion still.— *Butler*.

ANALYSIS—COMPOUND SENTENCES.

To analyze a compound sentence —

1. Divide it into its members, and tell how they are connected.

2. Analyze each member separately. If the members are simple sentences, analyze each in the same manner as a simple sentence. If any member is complex, analyze it as a complex sentence.

Write five compound sentences, each consisting of simple members.

Write five compound sentences, each containing a complex member.

Analyze the sentences you have written.

Analyze the following sentences:—

1. Help yourself, and others will help you.
2. Straws swim on the surface, but pearls lie at the bottom.
3. Art is long, and time is fleeting.— *Longfellow*.
4. My boat is on the shore,
And my bark is on the sea.— *Byron*.
5. The war-pipes ceased, but lake and hill
Were busy with their echoes still.— *Scott*.
6. Charms strike the sight, but merit wins the soul.
— *Pope*.
7. The world is happy, the world is wide.— *Lowell*.
8. The way was long, the wind was cold,
The minstrel was infirm and old.— *Scott*.
9. The fields are still, the woods are dumb,
In glassy sleep the waters lie.— *Bryant*.

EXERCISE — MISCELLANEOUS SENTENCES.

Use the following sentences as an exercise for classification, analysis, and parsing: —

1. I stand upon my native hills again.— *Bryant*.
2. The breeze came softly down the brook.— *Scott*.
3. Where the shadows deepest fell,
The wood-thrush rang his silver bell.— *Whittier*.
4. Each morning sees some task begin,
Each evening sees it close.— *Longfellow*.
5. No fairies in the Mayflower came.— *Lowell*.
6. Shall I refuse the gifts they send to me?
— *Longfellow*.
7. No rich perfumes refresh the fruitful field,
Nor fragrant herbs their native incense yield.— *Pope*.
8. The rising moon has hid the stars.— *Longfellow*.
9. The eve, that slow on upland fades,
Has darker closed on Rokeby's glades.— *Scott*.
10. Triumphant music floats along the vale.— *Goldsmith*.
11. Poet, I come to touch thy lance with mine.
— *Longfellow*.
12. Repine not at thy lot.— *Byron*.
13. Oh, what a tangled web we weave,
When first we practice to deceive!— *Scott*.
14. Choose the timbers with greatest care.— *Longfellow*.
15. Where is the true man's fatherland?— *Lowell*.
16. How beautiful is the rain!— *Longfellow*.
17. No vernal blooms their torpid rocks array,
But winter, lingering, chills the lap of May.
— *Goldsmith*.

EXERCISE.

Use the following selections as an exercise for classification of sentences, for analysis, and for parsing: —

1. Do not look for wrong and evil;
 You will find them if you do.
As you measure for your neighbor,
 He will measure back to you.
Look for goodness, look for gladness;
 You will meet them all the while.
If you bring a smiling visage
 To the glass, you meet a smile.

— *Alice Cary.*

2. If you've tried, and have not won,
 Never stop for crying;
All that's great and good is done,
 Just by patient trying.

— *Phæbe Cary.*

3. The rolling seasons pass away,
 And Time, untiring, waves his wing;
Whilst honor's laurels ne'er decay,
 But bloom in fresh, unfading spring.

— *George Gordon Byron.*

4. Tell me not in mournful numbers,
 Life is but an empty dream,
For the soul is dead that slumbers,
 And things are not what they seem!
Life is real, life is earnest,
 And the grave is not its goal;
Dust thou art, to dust returnest,
 Was not spoken of the soul.

— *Henry Wadsworth Longfellow.*

EXERCISE.

Use the following selections as an exercise for classification of sentences, for analysis, and for parsing: —

1. On woodlands ruddy with autumn
The amber sunshine lies;
I look on the beauty 'round me,
And tears come into my eyes.

— *William Cullen Bryant.*

2. Bland as the morning breath of June
The southwest breezes play;
And through its haze the winter noon
Seems warm as summer's day.
The snow-plumed Angel of the North
Has dropped his icy spear.
Again the mossy earth looks forth,
Again the streams gush clear.

— *John Greenleaf Whittier.*

3. I stood on the bridge at midnight
As the clocks were striking the hour,
And the moon rose o'er the city,
Behind the dark church-tower.

— *Henry Wadsworth Longfellow.*

4. What are monuments of bravery
Where no public virtues bloom?
What avail, in lands of slavery,
Trophied temples, arch, and tomb?

— *Thomas Campbell*

5. Trees bend down with plum and pear.
Rosy apples scent the air,
Nuts are ripening everywhere.

— *Mrs. Hawtry.*

LETTER-WRITING.

The formal parts of a letter are the five following: —

1. The *Heading*, consisting of *Place* and *Date*.
2. The *Introduction*, consisting of *Address* and *Salutation*.
3. The *Body of the Letter*.
4. The *Conclusion*, consisting of *Complimentary Close* and *Signature*.
5. The *Superscription*, consisting of the *Address* written on an envelope.

The *Place* is the *writer's address*.

The *Date* includes the name of the month, the number of the day of the month, and the number of the year, when the letter is written.

The *Address* includes the name and the residence of the person to whom the letter is written.

The *Salutation* consists of one of the following forms, or some similar expression: —

Sir:— Dear Sir:— Sirs:— Gentlemen:— Madam:— Dear Madam:— Dear Father:— Dear Mother:— My dear Brother:—

The *Body of the Letter* is the letter itself.

The *Complimentary Close* consists of one of the following expressions, or one similar: —

Yours truly — Yours very truly — Yours respectfully — Respectfully yours — Your friend — Your affectionate daughter — Your dutiful son — Sincerely yours.

The *Signature* is the name of the writer.

Sometimes the name and residence of the person to whom the letter is addressed is written at the close of the letter, a little lower and at the left of the signature.

LETTER-WRITING.

(Heading)

Lincoln, Ill.,
May 18, 1900.

(Introduction)

Messrs. Jones & Brown,
444 Blank St.,
Chicago, Ill.

Gentlemen: —

(Body of Letter)

(Conclusion)

Yours truly,
Joseph Richardson.

(Superscription)

(Stamp)

Messrs. Jones & Brown,
444 Blank St.,
Chicago,
Ill.

FORMS OF LETTERS.

Copy the following letters:—

Sullivan, Ill.,
Jan. 1, 1901.

A. Flanagan Company,
Chicago, Ill.

Gentlemen:—

Please send me one copy of “Aunt Martha’s Corner Cupboard,” for which I inclose a postal note for 40 cents.

Yours truly,
(Mrs.) Caroline Woodford.

Thursday Morning, May 5, 1900.

Miss Richards,

You will please excuse Mary for non-attendance at school yesterday, as she was unavoidably detained at home.

(Mrs.) Sarah Wilson.

Waterman, De Kalb Co., Ill.,
Dec. 20, 1900.

The Century Co.,
33 East 17th Street,
New York.

Gentlemen:—

For the inclosed money order (\$3.00) please send to my address “St. Nicholas” for one year, beginning with January, 1901.

Yours truly,
Henry Field.

FORMS OF LETTERS.

Copy the following letters: —

LETTER OF INVITATION.

Miss Ida James requests the pleasure of Miss Dora Roberts's company on Wednesday evening, May 25th, at eight o'clock.

4121 Prairie Ave.

LETTER OF ACCEPTANCE.

Miss Dora Roberts has much pleasure in accepting Miss Ida James's kind invitation for Wednesday evening, May 25th.

220 East 35th Street.

LETTER OF REGRET.

Miss Dora Roberts regrets that a previous engagement renders it impossible for her to accept Miss Ida James's kind invitation for Wednesday evening, May 25th.

220 East 25th Street.

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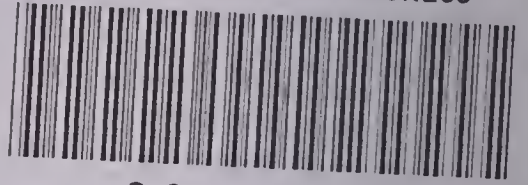
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